NO. 58 MARCH '88 $1.00

MAXIMUMROCKNROLL

SQUANDERED MESSAGE B.S.L. VICTOR H OF ALCHEMY
COMPLICATED BONE MARROW TRANSPLANT WILL SHATTER
FLOURESCENT CONDOMS SHEER TERROR FIREHOSE
FRESH WATER CANNIBAL F.V. SALDOBA ANAL TERROR

On May 15, MAXIMUM ROCKNROLL will publish an issue by women for everyone. (This will be the June issue — MRR #61)

WOMEN: We want contributions on:

* punk (women in the pit, on stage, on the sidelines)
*activism (women protesting, organizing)
*alternative ventures (women and fanzines, shows, record labels, etc)
*sexuality (women and men, lesbianism, pornography, sexual violence, health and sexual rights)

MEN: Feel free to bitch or cheer in the letters section. Please turn scene reports over to a woman friend for the month.

Send scene reports columns, and letters for this special issue to MRR by April 10.

Final deadline for other contributions is March 31, but contact us early with your ideas and help. Send band interviews, researched articles, essays, poetry, graphics, statistics, whatever — but be diverse and be informed.

Write to: Emily Murdock/ 1901 "I" St/ Sacramento, CA 95814 or to Debra Adele c/o False Prophets/ 611 East 11th St, Apt 2C/ New York, NY 10009.

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:

1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:

1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

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MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S. & Canada: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.50 each/ 6 issue sub for £7.50. Write this address for European wholesale info as well.
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SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3 each/ 6 issue sub for $18

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50 (specify which)
1/2 page: (7 1/2" x 5" down) $75 (2 or more items only)

BACK ISSUES AVAILABLE:
Issues #15, 17-26, 29-32, 34-40, 42-57

SHITWORKERS

Murray Bowles	Martin Sprouse
Tim Yohannan	Jerry Booth
Ruth Schwartz	Steve Spinali
Kent Jolly	Rick Stott
Brian Edge	David Hayes
Radley	Paula
Mr Pagemaker	Walter Glaser
Lawrence Livermore	Greta
Wendy	Jon Von
Dr Frank	Alisa S
Missy	Julia
Claudia	Molly
Stacey	Sue Sullivan
Scott	Dolf H

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Jeff Bale	Mykel Board
Aaron Elliot	Dogtowne
Glaser Bros	Mouse
Mark Spinale	Chicken John
John Yates	Pepe Moreno
Nick R	Dan
John Stefanowicz	Paul McKenna
Rex	Cathy Bauer
Ben Weasel	Craig Blomquist
Phil Jahnke	Chris Heikens
Todd P	Bob B
Jason XXX	Astro
Justin Warren	Paul McGuirk
Kent H	Lori Rouse
ZFV	

COVER: Pepe Moreno

SELL MRR AT GIGS: if you're interested in doing this in your area, please contact us for info on cheap prices.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

DAVID HAYES

RABID LASSIE-TP
LAST OPTION-EP
SNFU-EP
ART PHAG-LP
SCHIZOID/P.W.T.-split TP
WAMPAKU JUNKIES-8" flexi
MASS APPEAL-45
BOSS HOSS-45
WIRE-Peel Sessions-12"
V/A-Trust-flexi
V/A-A Failure To Communicate-EP
V/A-It Came From The Garage Vol 2-LP
HIPPYCORE-fanzine

RUTH SCHWARTZ

ART PHAG-LP
BEATNIGS-live
BLIND AMONGST THE FLOWERS-45
BOSS HOSS-45
BREAKING CIRCUS-LP
CRIMPSHRINE-EP/CORRUPTED MORALS-EP
ISOCRACY-EP
KILLDOZER-Little Baby Bunting-LP
LAPJAW-12"
MORAL CRUX-LP
OPERATION IVY-EP
RHYTHM PIGS-Live-LP
SIN CITY DISCIPLES-Gestompo-45
SWANKYS-Five Star-EP
TOOTHPASTE-45

MARTIN SPROUSE

SNFU-EP
V/A-Trust-flexi/V/A-A Vile Peace-LP
ART PHAG-LP
STUPIDS-Jesus Meets The ...-LP
LAST OPTION-EP
SCHIZOID/P.W.T.-split TP
GENERIC-EP
MASS APPEAL-EP
V/A-A Failure To Communicate-EP
PSYCHO SIN-LP
BRAIN DEATH-EP
WAMPAKU JUNKIES-8" flexi
SWANKS-EP
VULGARITY KIDS-8" flexi
M.F.D.-EP

TIM YOHANNAN

PSYCHO SIN-LP
TRANSISTORS-45
ART PHAG-LP
ZOMBIE SQUAD-EP
STUPIDS-LP
V/A-A Failure To Communicate-EP
LAST OPTION-EP
VULGARITY KIDS-8" flexi
WAMPAKU JUNKIES-8" flexi
SWANKYS-EP
CONFUSE-Spending Loud Night-EP
KYOJINBYO-flexi
BRAIN DEATH-Personal Affair-EP
GUDON-Howling Communication-EP
V/A-Trust-flexi

GLASER BROS

MORAL CRUX-LP
GENERIC-EP
OPERATION IVY-EP
BLISTERS-EP
CHEEZ-TP
IGNITION-Anger Means-45
LAST OPTION-EP
SLAPSHOT-live
ISOCRACY-EP
CONCRETE SOX-LP
VOICE OF DOOM-EP
10 YEARS OF FLIPSIDE-fanzine
ELECTRO HIPPIES-LP

DR FRANK

GIRLS-LP
PSYCHOTIC TURNBUCKLES-LP
BEAT HAPPENING-LP
DIED PRETTY-EP
SISTER DOUBLE HAPPINESS-LP
KILLDOZER-LP
COSMIC PSYCHOS-LP
ZERO BOYS-LP
SERIAL KILLERS-LP
TOOTHPASTE-45
MORAL CRUX-LP
WORKIN' MUTHAS-12"
LOOKOUTS-live

This ad from last issue was printed minus the full address. It should read: Jah Poole/ PO Box 4444/ Springfield, MO 65804.

No More Censorship Defense Fund
year end financial report. June 15-Dec 31 info:

$6413.38 beginning balance
$29984.58 received
$34551.77 cash out
$1851.19 end of year balance

breakdown of $34551.77 cash out:

$1125.36 bounced checks
$33.00 bank charges
$4239.90 witness fees & expenses
$9414.54 misc(phone, copies, post)
$3304.97 trial expenses
$16,434.00 lawyer fees

CFUV Victoria, BC 105.1FM Fri call sta
CFXU Antigonish, NS 700AM Tues 11PM
CKMS Waterloo, Ont 94.5FM call station
CMFU Hamilton, Ont 93.3FM Mon 11:59 PM
CRSG Montreal, PQ 89.1FM Tues 9PM
KCPR San Luis Obispo, CA 91.3FM Sat 8PM
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KSPC Claremont, CA 88.7FM Sat 1AM

MAXIMUM ROCKNROLL RADIO

KUGS Bellingham, WA 89.3FM Sun 11PM
KXCI Tucson, AZ
KZUM Lincoln, NE 89.3FM Thur 11PM
WCNI New London, CT 91.1FM Sun 10PM
WMUC College Park, MD 88FM Sun 9PM
WZBT Gettysburg, PA 91.1FM Thur 11PM
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Pomme Louviers, France101.1FM Fri 4:30PM
Radio Skid Row Sydney, Australia 88.9FM Sat 11PM
DIY Radio So Manchester, UK 104.7FM

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SNIZ

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LP

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B+ O's

FANG

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IT REALLY SUCKS

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FANG: T-Shirt ($6.00)
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YOW! WEED B.! WE IS DISCOVERED A VAST NEW STRUCTURE! AN' LOOK! DERE'S SOME WORKERS WEAVIN' A NEW "PLANK" INTO DE FABRIC... IT'S ALL SUCH A MONUMENTAL EFFORT!!

IT'S THE NEW CATALOG
DEAD KENNEDYS!
THE RESIDENTS!
VERBAL ABUSE!
NEGATIVLAND! PGR!
MDC! SNAKEFINGER!
FRED FRITH! FANG!
SCRATCH ACID! BGK!
GLORIOUS DIN! DOA!
DRI! CAROLINER!
TRIPOD JIMMIE! NOTA!
GERMAN SHEPHERDS!
AND HUNDREDS OF OTHERS, SOME IMPOSSIBLE TO FIND ELSEWHERE!

VIDEOS!!
FLIPPER! DOA! IGGY!
SEX PISTOLS! THROBBING GRISTLE!
THE RESIDENTS! FRIGHTWIG! CHROME!
RHYTHM & NOISE!
SURVIVAL RESEARCH LABS!
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HEY, WEED B.! GOOD SLIDE! I KNOWS THE "FOLKS" OUT THERE ARE GONNA ENJOY THIS CATALOG JUST AS MUCH! IT'S COLOSSAL! STUPENDOUS! AD INFINITUM!

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BOO...
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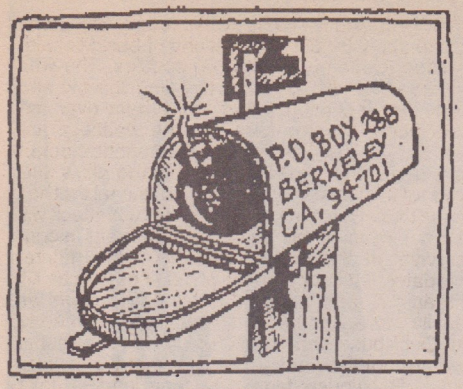

Dear Martin and the maximum rock'n readers,

Hi! This is -Ken- of the late The South Shall Burn Again/Tssba fanzine (if anyone has any buisness regarding its demise or whatnot, drop me a line. I know I owe a lot of people letters!!) Anyway, you (Martin) recently touched on a subject in your column in MRR #54 that I've taken a particular interest: The promotion of bands through stickers, t-shirts, and other merchandise. Most bands just don't know how to do it!!

That's why I've formed a new corpo-er, I mean "organization" called, uh, "Positive and Clear Ideas, Inc." to help people out. Now, after your band practices a couple of times and are ready for your first demo or album, it's time to get in touch! We have a full team of creative people and market analysists who'll help you with Your ideas, whether it be making a 'cool' t-shirt "to get your name around" or coming up with lyrics that'll really mean something personal to you. Image is essential in punk today, and a slickly-packaged tough "death thrasher" or "positive" look is your key to the top! Now that punk's becoming a subgenre of the mainstream rock scene it set out to destroy, it's time to take a few lessons from Pop. Marketing makes the band; music doesn't matter anymore than lyrics. Look at heavy metal—those people have been doing the same boring thing over and over again and it still sells.The image sells. Speedmetal's nothing new - Crude SS did that sound five years ago but with better lyrics. But, if it's loud and offends your parents and you can slam and dive off the stage to it—WHO CARES! "The people on top" are there because of slick packaging and commercialization. So, how are You going to get 'on top'? Make it big? Be a star?

Simple. We at "Positive and Clear Ideas Inc." will help you with the things that make a band. We'll gear a massive media blitz that'll get you on the radio, get you in the fanzines, heck, maybe even the cover of MRR or Flipside, and maybe even swing a record deal for you with a few of our heavy metal record label pals. If that even isn' enough, we've got all the "thrashmetal" guitar heroes on the payroll, paying them to wear your band's t-shirt at their next photo-session for "awesome mosh power thrash 'zine" or "rough and fluff guitar wankers". You scoff, but hey, it makes the band. Look what it's done for the Misfits. All this, and you won't have to lift a finger—we'll do for you! And You'll be the Star.

Sounds great! How do you sign up? You don't—you FUCK OFF YOU EGOTISTICAL TWITS!!! Get an attitude that'll fit inside reality. Punk wasn't never meant to fit on a shopping list, you can't get it at a shopping mall, and you can't take it home in a shopping bag. Think about it. THINK.

Ken/ 310 East Thach #2/ Auburn, AL 36830

To Staff, Readers, and to Daven Anderson (issue 56),

I hope you don't think the emotional response of plants is an excuse not to be humanitarian. Human and animal rights are incredibly important issues. Murder, suicide, rape, molestation, incorporation, use, misuse, abuse, lies, threats, terrorism, humiliation, degredation, and the scorn we receive for not accepting these horrors are shared by us all. No, we haven't understood how to deal with the issue you proclaim, and to me it seems as if you're using that as a self-serving excuse not to change, grow, learn, and help. You seem to be using it as an excuse to treat those who care and work toward answers as useless fools. Shall we all, then, just march out and kill our neighbor, and let our special death keep us from hurting anymore? If that's your answer, come see me, friend. Destroying pain is a step-by-step process. You're taking an axe to the ladder to make your point. Rape us all, oh mighty Daven. Hurl us into that pit of despair and frustration which is caused when nothing any longer does any good.
Pissed at Imperialistic Revelations in CA.

MRR,

I would like to comment about an article written by Daven Anderson (issue 56) concerning plant rights and vegetarianism. I disagree with Daven's statements that plants feel pain, have intelligence or that vegetarianism is only "half the loaf".

His statement that plants may feel pain is sheer conjecture and based upon unknowledgeable and unscientific conclusions. It is no surprise that cutting a plant causes changes in electrical impulses because the "circulatory system" of a plant is made up of many polar molecules which need to rerouted so that nutrients are not lost.

On intelligence, (and also having to do with pain) plants have no neuro-system (i.e. Central Nervous System or Peripheral Nervous System) and no brain or ganglia. Therefore, unless I were "high" on a plant substance, I can not believe that plants think or suffer.

O.K... So you think the above statements are a bunch of bullshit and you still agree with the "plant-pain" argument. The longer the food chain, the more usable energy is lost. Plants are "producers". They convert only 1% of the sun's available energy to storage. Animals, on the other hand, can not produce their own energy. It must be taken in by way of nutrients (i.e. food). An herbivore (one that only eats plant products) only converts 10% of that 1% into energy.

So you see, by eating meat, more plants will die plus animals will die and suffer. Therefore, a larger percentage of organisms are feeling pain. How do you justify that?

If Daven really believes his rationalization for eating flesh, he only consumes fruit that has fallen to the ground. Who's the hypocrite now?!!!!!

The moral of this story is find out all the arguments before you spout off silly garbage.
Tierney and Marty Tellier / 1220 Emory St./ Imperial Beach CA 92032

To A HATER OF NY HC....in MRR 55

PUNK did not start in NY or England. Punk, as a movement, has its roots from garage bands from '65 to '73 with Iggy & Stooges as the greatest, but also groups like Velvet Underground was a big influence on what was to become the punk movement later as we know it today. It was these bands who first were called punks. And this nickname has since been used on music that was fast raw & destructive (from PMRC's side of view). Later, bands like Patti Smith Group, Blondie, Television, Ramones played CBGB and got their well-worth status as fucking good, honest bands. And who were these peoples' inspirations, yep.. Iggy, Kinks, Who and so on. And then again in the year 72 (or73?), it was Mr Malcom McLaren, manager for New York Dolls for a short term, and it was he who organized the so-called punks in London, it was his idea to create something he had seen in the States—where the punk movement was already almost 8 years old and Patti Smith was yelling her anger of being a piss factory girl, Debbie & Chris (both ex-Blondie) were in the Stilletos who, among others, played with New York Dolls. Ivan Kral was playing in Luger and so on, so you cant say that NY or London was first, because they were not. Punk didnt start in any city at all. It just started somewhere in the States in the mid-sixties and that is that. As for the skins, they were hassling the rockabilly people in the late fifties and they have no more to do with punk than Sheena Easton or Nancy Reagan. And who can say that some bands are better than others? Isnt that what punk is all about? NO ONE IS BETTER THAN ANY OTHER. If punk continues like this, it will be complete civil war with UK Subs fans killing Damage fans because they dont like each others music. Who the fuck cares about somthing like that? Isnt it more important to fight against power in its filthy corruption, with its racist attitudes (like "we don't let punks work in our shop", etc). I say as SHAM 69 did (who are English & NOT nazis as some crap heads seem to think), IF THE KIDS ARE UNITED.....
Thank you for your attention and good night. Peace, love, freedom and vegetarianism
Tore Nilsen/ Jens Bjelksegt 62c/ 0652 Oslo 6/ Norway

Dear MRR,

This letter is in response to Mykel Board's column in issue #55. As much as I'm sure he would like me to, I am not going to call him a fuckhead, a chauvinist pig of any of the names that have probably been following him for life. I simply would to know why Mykel considers Robyn Byrd a real woman, because she exploits her body? The Gloria Steinems and Andrea Dworkins are not lesser women because they choose to respect themselves and urge other women to do the same.

And Mykel, since you seem to be an "open-minded" guy, why didn't you enjoy the overweight male performers at the show - or the woman with no feet? Or is body exploitation reserved only for the ones that look good? The ones that will spread their legs for pictures with you.

It's sad that people like you see nothing wrong with looking at another person's body as a piece of sexual flesh and nothing more. Did you talk to Robyn, Mykel? Did you ask her why she felt the need to exploit herself to this point? You'll probably say that it's freedom of choice and if she feels comfortable, it's not exploitation. BULLSHIT! How do you think she has learned to be this way? Do you think that at the age of 5 she was fingering herself in front of a camera? No. She learned it from people like you who think it's great because it gets you off and who cares why she does it right? I'm not justifying the way Robyn is because she is a woman, and everyone is aware of the shit that the female race has to go through. I'm just saying that she wouldn't be doing this if these weren't slime balls like you around to lap it up. Oh and Mykel, since it's great that Robyn isn't ashamed of her femaleness, you would be quite a hypocrite if you were ashamed of your maleness. So why don't you buy some time on the New York station and let everyone sit back and watch you reveal yourself in every possible way. Equality!
Peace, Love and Equality to all. Hi Shara - write me.
Katie Rogers/ 748 South Pantaro/ Tucson AZ 85710

Dear Katie,

Mykel doesn't need anyone to defend him, but I think I'll speak up for him anyway. Though at some points in his long and varied life he may have been known to display some of the attributes of a fuckhead, he's as far from being a chauvinist pig as anyone I've known. The attacks he constantly generates from people like you are the best argument in favor of his claim that much of the women's movement is humorless, excessively dogmatic, and its own worst enemy. I'll leave Gloria Steinem out of this, since I'm not too familiar with what she's been up to lately, but I've read enough of Andrea Dworkin to say that if her hysterically anti-male and bitterly anti-sensual attitudes are indicative of self-respect, then I guess I just plain hate myself. I personally don't find anything titillating (if you'll pardon the expression) about Robyn Byrd flashing her boobies around, but it's her body and her business, and not that of self-appointed guardians of morality like yourself. *Lawrence*

Dear MRR...

I'm writing this in response to the letter in #55 in which someone wrote in anonymously for a boycott of the release of the Discpan Hands Philadelphia compilation album on Rave records.

I'm kind of annoyed that this anonymous person (who I shall from here on in call Mr. X) wrote such a letter without checking his facts. To explain my point of view I would like to take this letter part by part.

Part One... This is an album that I, Dave Bally put out to try to start a record label. That is the only part of the letter that is true. There are now three of us working on RAVE and we have our second release out. Mr X accuses me of weeding out the hardcore bands and started bringing in the local club rock and college bands. Yo pal, get a grip on life! I picked these bands because I liked each and everyone of them. About this time last year I sent out letters to 12 different bands asking if they would be on this LP. One band by their own choice didn't want to be on it and another band had broken up and had nothing recorded. So I picked two other bands. I didn't weed these two bands or any other for that matter.

Part Two... This is not an album to get exposure to the hardcore scene of Philadelphia. That is just one aspect of the album. Nowhere have I used the words "hardcore compilation". This is a Philadelphia compilation representing some of the lesser known bands in Philadelphia. I have a wide range of musical tastes and maybe you should too. This album reflects a wide variety of styles. I like everything from The Ex, White Zombie, The Celibate Rifles, Government Issue, Dag Nasty to Sloppy Seconds, Ignition, Fearless Iranians From Hell and Soul Side. Why must you classify bands as club acts and hardcore bands. I'm a college student, does that mean every band I like is a college band. If Youth of Today play at Club Pizazz in Philadelphia, are they a club band or if Flag Of Democracy go to college are they a college band? You see Mr. X, by labeling everything you set up guidelines and rules as to what everything should be. Wasn't guidelines and rules, reasons why this whole underground music thing started?

Part Three... If I wanted to "just sell records", don't you think I would have put on more well-known bands? At the time of creating this LP, only three bands had records out: McRad (which was years ago), Pagan Babies and Das Yahoos. I don't consider any of these bands big sellout bands. The various other bands had acquired record deals after they had been asked to be on this compilation. What band's album is in every mall in the area as you claim and if so, how did you come to this conclusion. Do you visit suburban malls a lot, Mr. X?

Part Four... Mr. X has accused me of playing favorites. Once again I must prove you wrong. I've enclosed flyers of the shows I put on in regards to this release. Only three bands didn't get to play these shows, two of which had broken up at the time. I did however give those bands shows in the past separate from the record release shows. Another interesting note here is that there was no money made from these record release shows. One was a benefit to raise money and the other three were simply promotional shows where no one made money except for the club.

Part Five... Wait, there's more, When I originally planned this record I did want not have record release shows to recoup the band's recording expenses. At the time of notifying the bands, I had a steady hall for money-making shows. Shortly after that idea, I lost my hall for doing shows. So I drew up a contract stating that each bands on the LP would get a small percentage (3.5%) of the net of each pressing after the first. I feel that I should break even after the first pressing, which is 1000 (250 are promotional records). I do have a right to get my money back, don't I Mr. X?

So folks, judge for yourself. I'm not asking you to support this record, I just wanted to hear the facts, that's all. If Mr. X has any more gripes about the way I do business I suggest he either contact me himself (if he's up to it) or start his own record label. Use some of that negative critical energy into positive things.

Unlike Mr. X, I have nothing to hide and if you have any questions out there please don't hesitate to write me at Rave Records/ PO Box 40075/ Philadelphia PA 19106-5075. I love mail!!!

Signed, David Bally, the biggest wanker in all of wankerdom.

Hello

I'd like to comment on was the report on the Hong Kong scene. I have just moved out to the US after having lived more than ten years in HK. In those 10 years I had seen the small city evolve and with it the music underground. I will come to the groups later on, but just let me say that an actual underground (music) did not and does not exist!!! I would even go so far as to say that there are not more than 5 tape-traders around, for I only knew one such person, but I'd like to be proven wrong.

Also, the bands that got mentioned are known for being arrogant poser shits who don't have a clue were it's at. The band that should have gotten a mention are REBEL ROCKERS, punx from the old school and if your contributer had really looked around he would have found quite a few punk/HC/metal bands doing their rounds in the rehersal studios. Bands such as BATTERY (thrash), E.F.A. (noisecore), S.C.O.R (HC).

Marcus Greiner/ 10 Bronson Ave/ Scarsdale, NY 10583

To MRR and Vicki,

I'm writing to comment on the "7 commandments of pasha mama". While it was well thought out and presented article ,its overall tone seemed at first reactionary to the animal rights article presented before it and a cop out in justifying the problems of an exploitative and greedy society.

Defining things as natural or un-natural is pointless unless these terms are clearly set. Since we are products of nature, is everything we do natural? Well, scientifically anything we do is natural (Be it destroynig the world or murdering a baby). But in relation to our true mother, is pollution, nuclear destruction, etc, natural. The beaver may be able to effect the eco-system (as any other species), but they can not destroy it; no species can , except us . Mass eco-cide, no matter what the scientific comparisons are, is not natural. Putting us in the place of any other animal is just not correct for we are in a total different position than any other animal. Killing our own pollution? We have redefined our existence on this planet. The greedy survive among their own self-originated environment. Pollution a product of over population? Look around and smell the coffee. It's the underpopulated, well-off countries that are causing the pollution and they are choking the whole world off, not just humans but everything. There would be enough resources on this planet for everyone were it not for greed. By the time we kill off the planet and ourselves until our numbers have decreased enough to make up for the present greediness of our times there will be no world left.

Eating meat is morally indefensible unless due to environmental and economical surroundings. Although the wolf eats meat, he is still capable of making a moral decision. We are in a different position than the wolf who took part in the moral act of mercy killing. Yet we are still in a position to perform moral acts. First of all, we have more choice than the wolf and with more choice comes more responsibility to morality and compassion. We can choose not to eat meat; the wolf has no such choice and with all your news of animals having intelligence, morality, and equal worth, then what excuse (except for dire need) is there to slaughter and torture them? If the white and the black people still lived in totally different tribes (they still do to an extent), it would be totally natural to hunt each other down. With evolution, situations change and so do our moral and ethical considerations. In the future, the same could apply for our applications of basic consideration to members of other species. The wolf works in synch with nature, killing the old and sick, not the animal that looks best over the fireplace. The strongest, not the weakest, are usually killed by hunters and the genetic stock of the species is weakened. Hunting to allow survival of the fittest is nonsense. An animal that has traits that allow him to survive predator attack will allow him to breed passing these traits along, survival of the fittest. We are not a natural predator; with our high powered rifles we can kill an animal most adapted to his environment as easily as we can kill an animal least adapted to it. Our abuse and misuse of wild life shows that we are not the natural predator that the wolf is.

Religiously fanatic Krishna leaders have nothing to do with naturalism of vegetarianism; how do you think these laws were enforced? With violence (or brainwashing which is violence to me). Violence may have and may be needed for social change, but that does not make non-violence unnatural or petty bourgeois. Ghandi changed quite a bit with a non-violent approach (he did not do this alone of course). As far as the peace movement supporting the Nicaraguan revolution—it is my opinion and the opinion of many other perceptive people that the movement is nothing but the victim of CIA manipulation to draw away attention from the multiple worse crimes of the CIA in El Salvador, Guatemala, etc. If you think revolutions solve so much, take a look at Russia and all those other communist countries that clamped down on individuals rights right after they got in power (I am not saying a revolution never changed anything, but it is nothing to glorify as the ultimate in social change, usually it stinks).

Although the rest of your article may contain some ecologically sound theories, they are filled with the bankrupt conservationist generalities that do nothing to honor the rights and considerations that each womyn, man, and sentient being has a right to .

If the weak must feed the strong and the poor the rich, then there is no point in talking about the Black power movement, The Nicaraguan revolution, or anything else not 100 % nazist. By your simplistic view of morality and nature, I should hunt you down and kill you for your mentality and moral inferiority which is politically dangerous to my survival. DUH?

I see a distinct parallel between the time we start to respect our planet and the time we start to equally respect all her inhabitants in a different way than Charles Darwin.

Dreged, for the Animal Liberation Front Support Group (Mtl)/ Box 4007/ Westmount, Montreal, PQ H3Z-2X3/ Canada

Dear MRR & Walter,

This is Fritz from Northern Vultures. (MRR Cassette Reviewed No. 55). I am pretty disappointed about the way you read our lyrics to Smell of Female and Iron Cross.

1. Smell of Female: With the backgrounds we got (other lyrics), how could you think that this song would be sexist? Do you remember "Lets Fuck" (D.O.A.)? Well, they got the same response we are getting from you. This song is a satire and not a pro-sexist, pro-fuck this girl up the ass song. Do you really think we'd be stupid enough to add somethin' like that to our curriculum? Come on! We are backed by the Alternative library and the Café Commune, both socialist, feminist, this-ist, that-ist, anarchist places in Montreal and they got the point right away.

2. Iron Cross: the Iron Cross is like a motorcycle gang of S&M based in California and spread throughout North America; they are racist, sexist, "heterophobic" leather fist fuckers with ramifications going even in the American Nazi Party. We have absolutely NOTHING against homosexuals unless they are stupid (this stands the same for stupid heterosexuals). It's not because of them being margins that we have to accept them blindly because then we should have to accept the marginality of fascists skinheads, pornography and so on. Come on, start

reading with your heart and brain, you'll see what I've written between the lines.

3. You've done a great deal of harm to our reputation but lots of people who have been long time followers have started to work at rebuilding it. We turned to you for help, but threw us back into the pit we had just came out. So sad.

Also in this same issue: Writers letter No. 2: Charles Carbone from Buffalo states that he went to see the Dayglo Abortions and Bunchofuckingoofs and got beaten up by this last band's bassist whom he relates to as a "huge" Mother Fucker and a Nazi. Oh Boy! This guy must be wearing thick glasses that amplifies his vision cause B.F.G.'s bassist is about 5'7" and weighs about 145 pounds. He is also the smoothest guy in the band. By knowing the Goofs myself this guy must have acted like a total asshole to get his chicklets punched out. The goofs are not an ordinary band and as a matter of fact I wouldn't even call them a band but a family. They are a very tight little community who just don't let anyone step on their toes. Of course they often turn to violent acts but are mostly always pushed to it and won't wait for you (the assailant) to make the first move. They're also very active in the scene in Tarana (Toronto) where they put up lots of gigs and even called us (Northern Vultures) to come up from Montreal to play on New Years Eve with them and four other bands and when we said that a gang of Montrealers would come up too they said good, we'll lower the entrence fee to the gig by more than half. That's it tough shit Mickey!!! The ball's in your court now!

As long as I am at it, I may as well file a scene report. O.K., Montreal or M.T.L. really deserves it's name "Empty Hello" because nothing ever happens here except fights between hardcores, metal cores and skins always win. We get a couple of shows that matters a year, the rest is only local. First, there is CAPITALIST ALIENATION, a band from Lac St.Jean who moved to M.T.L. a couple of years ago who make very very fast D.R.I-ist hardcore with very, very good, positive politics, and sarcastic lyrics. They just lost their singer, female vocalist Tamiko and just keep on going without her as guitarist Karl and bassist Joel took the mike. Second, FAIL SAFE: read MRR No: 55 for more info. Third, LES PARAZIT, a 90% french lyriced band with a couple of songs in English which (the band) sound very 77 and very well worked out musically. Fourth, and of course we've got our local modest celebrities VOIVOD, who should come back from an European tour early January to promote their 3rd album "Killing Technology" and record the fourth one "Dimension Hatross" which will be very good as I have already heard a demo of it before they left with great positive and political lyrics. Fifth, NORTHERN VULTURES, the band was formed in early '86 and remained the same for 8 months till the drummer left and was replaced by Kelly and they play "Oi-ish" punk in the Veins of Conflict, U.K. Subs, Anti-Nowhere League and Cockney Rejects they got a 50 min. demo out at the cost of $5.50 postage and handling included at Northern Vulture c/o Mario Ethier, P.O. Box 472 Station M. Montreal, Quebec, Canada, HIV3M5. As for clubs, we haven't got any of matter. That's all Folks.

Dear Fritz/Northern Vultures,

Thanks for writing. First off, I, too, thought it was odd that a band who holds anarchistic, anti-authoritarian views could also have such repressive, ignorant beliefs, but it is possible. If the song "Smell of Female" is a satire then I don't think think it is a very obvious one, because I, as one who knows little about your band or your individual members, read it to be serious. I apologize for mininterpreting the song, but when writing satirical lyrics, try to make the saracam as obvious as possible (or include an explanation emphasizing that the lyrics are satirical) to avoid confusion. Now, concerning "Iron Cross", you claim the song is about fascist homosexual gang, but the lyrics make no mention of racists, sexists, nazis, "Heterophobes", or gangs, it only attacks homosexuals. Since I am not familiar with this gang, I interpreted the lyrics to be about all homosexuals; with lines like "Mutilate all those faggots" and "Kill all those who fuck with fists", there isn't any reason for me to believe otherwise, again, maybe an explanation of the lyrics, where they may be mininterpreted will help. Also, your reference to "Fistfuckers' in your letter doesn't seem to be consistent with your claim of having nothing against homosexuals. For what it's worth, I hope this has cleared up something.

Thanks again, Walter Glaser

Dear MRR,

This letter is in response to the guy from Buffalo who was punched by the bassist from BUNCHOFFUCKINGGOOFS. I'll admit it sucks when there's violence at gigs. The strange thing is that in Toronto there is seldom violence at gigs. I think one of the reasons for this is that there are hardly any skinheads in TO that go to the shows. In case you didn't know this the BFG are a very anti-skin band. They have lots of friends in TO and skinhead stupidity is not tolerated in general here.

What I'm getting at is that the Goofs are an example that if you fight back against skins they can be beaten. The only consequence is that you get guys like Merrick (bass player) getting trashed and slugging some guy from Buffalo. If you ask me I would rather have that than a Toronto scene dominated by skins. I'm not excusing Merrick's actions but no scene is perfect.

Also the Goofs are the farthest thing from a Nazi band. I don't know what their beliefs are but it is not Nazism. I went to gigs in TO for three years before moving to Victoria B.C. I've come in contact with the Goofs a few times. They've always been nice to me. I've always got the inpression that if you don't fuck with them, they won't fuck with you. I think something must have happened to make Merrick hit this guy.Violence sucks but don't slag the Goofs they're not that bad.Send any responses to: Scott Lake/ P.O. Box 2100/ Victoria BC/ V8W 3A4/ CANADA

Dear Scott,

Maybe my brain isn't working very well today, but I'm having a little trouble understanding why "some guy from Buffalo" has to get slugged as a consequence of keeping the Toronto scene from being dominated by skins. And as someone who's been going to punk rock shows for almost 11 years now, and who's had his face punched and kicked in more than once, I can assure you that it feels just as bad regardless of the hair length of the puncher/ kicker. In fact I'm getting more than a little tired of dorks like you defending the violence of their friends (especially if their friends are somebody "important" like a band member) with such lame excuses as "Oh, he's usually a real nice guy; he just must have been drunk/ in a bad mood/ depressed because he just broke up with his girl friend/ blah blah blah..." There is only one justification for violence, and that is when it is absolutely necessary for self-defense. That doesn't mean defense of your ego, as when someone laughs at your dumb haircut or tells you what a twerp you are. About 90% of the fights I've seen at punk shows would have been totally preventable, except that somebody was too drunk or too stupid to shrug it off and walk away. If Merrick really punched the guy from Buffalo for no reason, then Merrick was being an asshole. And if you're going to blindly defend him, what does that make you? Lawrence

Dear MRR,

I'm responding to the letter from "a beautiful person" in issue #54. I feel compelled to respond for I share the attribute of being overweight. I weigh 195 so I am not in a truly health threatening category, yet I have had to deal with the same discrimination.

I don't want to delve deeply into my history, but all my life I was alienated because of my weight until I pulled my self-esteem out of its deep hell. I went about things pretty ass-backward because I was only about 15 when I began, but I started by creating a "beautiful" personna around me with clothes and developing flirtation but with a healthy self-esteem and true self love it's not an act any more.

In this country people are raised to have a self-hater voice inside their heads that takes all insults as true and internalized things like media trends and rules. We all must conquer this voice inside that keeps us "in our place". I at least recognize its sound and can render it harmless. I know its words. It's the internalization of all the patriarchy and power-over institutions tell us to keep us down. Know it for what it is. Love yourself and love your body and others will love you.

I read some really frightening statistics in the paper Sunday that illustrates my point. The paper said that only 28% of all men and 13% of all women like how they look. WHAT KIND OF WORLD IS IT WHEN PEOPLE HATE THEMSELVES?!?! Obviously, we are finding out. Ridicule of "imperfect" people is a symptom of a sick world.

I want to recommend a book that helps me understand my power within and you may find it helpful. It's by a woman called Starhawk. She's a witch, but even if you don't follow the religion her clear vision is priceless. It's called Dreaming the Dark; Magic, sex, and politics. About the world around you, all I can say is you must alert the more thoughtful and intelligent people around you that when they make anti-fat remarks that they are attacking you as an overweight human being and that they have hurt your feelings. You have that power within you to tell others your feelings and many people will respect you for it. Speak plainly and allow yourself some vulnerability (another power from within) it will get you far.

I would also like to respond to Dolf of Trust 'zine in that obesity is a good part a matter of genetics. Certain people are meant to carry extra weight. It is true there are extremes that deeply endanger ones life, but within the bounds of good health some people are meant to be plump. I understand the intent of your lettter, but I think your example of porn mags full of fat people destroys the meaningfulness of your letter. Pornography is exploitation and another symptom of a sick world. I'm overweight but I think if you met me you'd find me beautiful.

Back to you, my beautiful person, it's a hell of a climb, but you can't change the world only your self. Heal yourself, grow forth and become empowered.
Beverly Cady/ P.O. Box 1286/ Portland, OR 97207

Dear Max Rockers,

I'm writing to reply to Dave Anderson's letter in ish 56. It seemed to me that he was gunning down vegetarianism. First of all, I'm not a vegetarian, but I have been thinking about it and looking into it.

Dave said that plants feel pain just as animals do, that they may be intelligent, and are alive. I agree with these points, and they are quite correct.

I also agree with his statements on corporate grown vegetables and how they are heavily chemicalized and hormone treated as meat is.

A while ago I saw a TV show talking about some farmers in my area (Southern Saskatchewan, Canada) who grow their crops naturally without using herbicides and pesticides.

The yields that they have are of the same quality as chemicalized crops. They sell their product on a specialty market for natural grains and cereals.

The show talked about how corporations push the use of chemicals on family farms and point out that there are the same number of crop failures today as there was 100 years ago when there were no chemicals to be used.

Financially for the farmer they make about the same amount of cash. Their crops sell for less, but they don't have the expense of herbicides and pesticides.

Anyways, just thought I'd write this letter so that hopefully it will be printed and some

prospective or long time vegetarians may read it and possibly learn something, for more info check out your local health food store.

Anyone who wants to write (please do) my address is Trevor Hove/ 8310 Kestral Dr/ Regina, Saskatchewan/ Canada S4Y 1G0. Thanx, have fun, Trevor

Dear Adam and MRR,

In the December '87 issue Adam wrote a letter full of points for gays and gay advocates to argue against those who say it's unnatural. Well I have to say that I think it's just as natural and all that, but homosexuals are often heterophobic and that annoys me (I, as the world must know by now, am gay... so I can talk), why doesn't anyone mention that! I hear them say, "How can he fuck her when we're so much better". I'd like to see gays live up to their cries of equal rights. I know from firsthand experience that gays (at least in New Jersey) resent straight people, and put down those who aren't as pretty as they are. In New Jersey if you're gay you better be incredibly good looking or be in a clique or you won't be given a second thought! There is no gay community in NJ, just a bunch of apathetic homos who don't care about those of us who aren't perfect like them! I want so badly to love and care about someone. They have denied me this, I am alone and unhappy with no way out so long as I'm in NJ and I can't afford to just move. It's sad that in this world pedophilic assholes, rapists, warmongers and fascists abound and do well while one person has to lash out at his peers 'coz they deny him the right to live and love as an equal. Being gay sucks! Especially when other gays won't let you be who you are!

On another subject, Israel is getting out of hand with its Nazi tactics against the Palestinians! I urge all people to write prime minister Yitzak Shamir at his office: Hakirya/ Ruppin St./ Jerusalem/ Medinat Yishra'el, and complain. Why does the army have to kill a bunch of unarmed teenagers and women? Israel IS apartheid almost in the same way South Africa and Ulster are . And tell him to pull out of Lebanon! And give Gaza her independence. Real Peace and Love,
Gary Hemp 522 Birch St./ Bayville, NJ/ 08721

Dear MRR,

We're a couple of ne'er-do-well X-hard core cum biznis pig trotskyite entreprewhores with capitalist intenshins (not fit for print). Having been readers of your venerial publicashun sins long before it furst came out, we desidid it was high time we dropped you a line stating our posishun and current plite. We both really like muzic a lot, especially when its loud and meaningless. We've both played with duzenz of bands, none of which you've ever heard about (and rightfully so). Lately we've just totaly given up any muzical actividy and have retired to our plastik mikkey mouse gitars (which we were born with at great pain to our mothers who still bear the scars of those fateful days). Presently we're involved with taking over the fuckin' world, selling our new postcard gizmos which we invented at considerable expense and a vast drug budget (also not fit for print). But we are having great dificulty as no one will lissen to us because we don't pay our fuckin bils. We know however that we have a great suxcess cause the ad we ran with MRR last year generated an unpresadinted one respons (actually, it wasn't really a response, it was just this guy's fucking mom who phoned us because this guy asked her to so she really didn't know why she was calling but she asked if we knew where her fucking son was as she hadn't seen him in 3 fucking weeks. Last we heard, she was still in fucking Iceland where we so grashusly referred her). Now we don't know, but we thought most of your readers would be interested in the concept of "turning garbage into postcards," however this was not the first ad campaign that was just slightly fucked. Having found MRR on the recomended reading list put out by fucking Reader's Digest we figured you guys must've hit mainstreem and are wondering when you're gonna start using that slick glossy cunt paper so I won't get fucking finger nail cancer from getting your fucking dirty ink all over me every time I pick it up (not to mention nose cancer from all the picking I have to do [see above: vast drug budget, etc.]) We also wanted to ask you are the Angry Samoans still angry? and why? And now that the DKs have split up, will they be the un-dead Kennedys or the deceased DKs and why don't you people just send them lots-o-money so they can keep putting out records? If you haven't already guessed, this letter doesn't really have a fucking point but I just wanted to get a bunch of stuff off my fuckin chest (a sort of confesin). Sinsearly,
Paul Dada, Eliot Feck

P.S. Pleez forgive any mistakes as we dictated this to our fucking sexretary cause our hands are broken after being kicked in the groin whilst wankin to Time magazeen.

P.S.S. if you don't print this you've fucked and we really meen it.

Dear MRR & Readers,

Hi. My name is Blitz, and this summer I'm planning to go to Europe. However, I'd like to see more while I'm there than just the stereotypical tourist spots. So, if any Europeans are reading this, please send information on where to go in your city, what to see, etc, from a punk's point of view. Also, if there is anyone who would be willing to give me a place to sleep for a night, or just show me around a bit, please tell me. I can probably do the same for you if you come to Toronto. Thanks!
Blitz/399 Huron Street/Toronto, Ontario, Canada M5S 2G5

P.S. Any advice is welcomed!

Dear MRR readers,

Two scenesters originally from Los Angeles are being forcibly held prisoner in the dungeons of the California State prison system. We are seeking adventure minded people to write with concerning music, politics, sex, gossip or the decline of a united scene. Those are just a few possibilities open to you and us. The instigator of this letter, me, is known as the Fly or, as I'm registered in this hotel, Randolph Arevalo D-09420. I've been locked up off and on since '82 due to various technical violations of probation and now parole, so my knowledge of newer bands and their music is limited, but I wanna find out about that and your scene too.

Also, here with me is Mark Williams C-62975. He idolizes the Partridge Family and Shaun Cassidy. Ha! Ha! He's been in the same boat as myself only longer. Mark fancies himself a poet and would like to exchange poetry with people. Well that's it for now, write us and send pictures, flyers, magazines, and/or money!!! Thanx, The Fly and Shorty . Randolph Arevalo D-09420 3/28u / CMC-West / PO Box 8103 / San Luis Obispo, CA / 93403. Or: Mark Williams C-62975 3/29u, same address as above.

Dear Readers,

We feel it's only right to let you know what's gone on in CIVILISED SOCIETY? recently, from the horse's mouth so to speak. Which will hopefully give us a chance to explain before the gossip begins.

Thanks for printing the interview with us in MRR #56, it looked great but unfortunately we decided to 'call it a day' in December. And we played our final gig on December 23rd at Rock City in Leeds. Apart from the dickhead bouncers it was a great gig and everyone enjoyed it.

Anyway, the reasons we stopped are too numerous to mention, in some cases it's the bitchiness that we couldn't stand—and others, the music that we play and the impression we give to people.

Although we tried extremely hard, it didn't really work out for us, for some reason that we don't know at present.

I just thought I'd write and put the record straight, and sneak in a big thanks to Shane Manic Ears who helped us achieve whatever we did. And to everyone else we met along the way. Thanx it was great. CIVILISED SOCIETY?

P.S. You can still write to us at P.O. Box 17/ Dewsbury, West Yorkshire, WF2 8AA/ U.K. but please be patient as we obviously won't be working as hard on something we don't do anymore—and will be putting our energy into new projects.

P.P.S. To speed things up a lot send an I.R.C.!!

HELP! HELP! HELP!

I am currently working for an engineering company in Adelaide, Australia, who is going to be sending me overseas to work for 1 1/2 - 2 years. I will be living and working in Bremen, West Germany. The problem is, I don't know anyone there!

Does anybody out there live in Bremen (or nearby?) Does anybody out there know anyone who lives in Bremen? I will be leaving Australia about mid April.

I am 23, 6 ft 2 in tall, been listening to punk since I was 16, and I am currently playing bass for Aussie band THE EXTORTIONISTS. Want to know more? Please write to me...quickly!
David Baldin/ 182 South Road/ Croydon, S.A. 5008/ Australia

Dear MAXIMUM ROCK'N'ROLL & Readers,

I'm a seventeen year old guy from the Basque Country, a small part of the Spanish territory where there is a great fight to separate it from Spain to build up a better life for their inhabitants.

Well, more than a year ago I wrote to MRR with an I.R.C. asking for info on the North American scene for my fanzine (PUU@GG!!!). I haven't got any reply and this has slowed down my interest of collaborating in your fanzine. But at last I have decided to write you as if nothing had happened because I want to send you scene reports...

I'm a student, I have little jobs, I also work in our squat, I make a fanzine...these are the reasons why it takes me so long time to answer some letters. Some examples are: GIANCARLO from Peru, PAUL from Poland, PETE from U.K... But sooner or later I respond to all letters.

But there are some people who haven't responded to my letters yet like: PEDRO Seabra, NIKLAS Dessle, UNIFORM CHOICE, ROUGH TRADE...from the U.S.A., ANI fanzine from New Zealand, SPAN RECORDS from Denmark, CRASS, CONFLICT...from U.K., IMPACT, P.S.A., STIGMATHE, RAPPRESAGLIA... from Italy; RAPT from France; BANNLYST from Norway; U.N.K.O. fanzine from Japan...

I usually distribute some stuff like records, tapes, fanzines, magazines...and I have some debts: CHANSONS D'AMOUR from Italy; DE KONKURRENT from the Netherlands, MOTTEK from West Germany...I'll pay you the sooner I can, really. And if someone wants to have his stuff distributed can contact with me.

I can swap stuff with all the people, especially: tapes, fanzines, stickers, posters...

You can also send me: notices, info., music...for my radio show (PUU@GG!!!).

I make a fanzine (PUU@GG!!!), it's in Spanish and if someone wants to distribute it, please get in contact with me.

If there are any bands that want to tour in the Basque Country I can promote them some gigs. Most of the gigs will be in squats or in autonomous youth centers.

One last thing. I've participated in several "chain letters" and I haven't received anything yet.

My old address was: VICENTE JAVIER Mena/ C/Maitena No2 2 Izda/ Mondragon/ Gipuzkoa / Spain. But I prefer this one: V.J.M./ Postapartatu 129/ 20500 Arrasate/ Gipuzkoa/ Spain

P.S. My name's VICENTE. Thanks for all. XXX PUU@GG!!!

Dear M.R.R.

Does Colonel North and rest of his fascist crew drive you crazy? Would you like to call the

people who are organising his defence fund & collecting petitions in support of Ollie and tell them about it? They have a 1-800 number. Call the mis-named American Freedom Coalition at 1-800-241-1600 or write P.O. Box 96468/ Washington D.C. 20777.

Dear MRR readers,

Towards the end of March, I am going to head down to New Orleans to present a paper on Punk to the American Culture Association's annual conference.

My problem is that I know absolutely nothing about this city and have no connections to anybody there. Thus, I would very much appreciate it if someone out there could give me a little information about the city or even just the name of someone I could contact there. Best of all would be if someone could kindly offer me and my friend a place to stay or the name of a cheap rooming house, any and all info would be greatly appreciated.

One other thing before I close this letter. This paper I'm giving is part of my own little personal campaign to give Punk more recognition as a legitimate subcultural force and to remove some of the many misconceptions which society still holds regarding the Punk movement. While I obviously feel this is a worthwhile effort, I fear that I may go too far and end up undermining the subculture in the process. If anyone out there has any thoughts on the matter, I would love to hear from you, so please write. Thanks to everyone in advance.
Steve Beaumont/ 93 Russett Ave/ Toronto, Ont, CANADA, M6H 3M4

MRR,

I just got the new Jello Biafra album, No More Cocoons, and I am totally impressed! I know that some people aren't gonna really hear what is on this album because they are too deadset in their own views to listen to another opinion and a lot of other people will have mixed opinions as well, but I recommend it to anyone who has a brain, can appreciate someone else's way of looking at things, and believes in the freedom of speech! Anyway, my beef right now is this bullshit between metal and punk! How fucking absurd! Metal has its own brand of lyrics, dress, and way of doing things, but so does punk. And the funny part is that both types of music are saying the same basic things (no nukes, fuck the government, and fuck the system...)! But we have buttheads out there who can only see one side of the coin and encourage this "war" between metal and punk because they can't see past their narrow-mindedness. Another reason for this rivalry is that both punk and metal have these stupid sterotypes that keep following us around! "All metal is a bunch of guys running around in tights and makeup and singing about sex, drugs, and rock & roll!" Or we go to the other extreme of "All punk is a bunch of angry teenagers who want to destroy everything because they don't care about anything!" Now, is that bullshit or what? (Anyone who actually believes that shit deserves to be jumped.) Listen to groups like Metallca or Armored Saint, they are just as concerned about nuclear war, senseless wars, drug addiction, censorship, our hero in office (Reagan), etc. They are just as lyrically aware as most punk bands, but that is so oversighted that it's ridiculous! It's as if "our" messages (punk's and metal's) aren't being heard by very many people. But then that can be attributed to fuckheads out there, on both sides, who either can't see what's going on or are too constipated with their own ideas that they just don't care about anything else! And there are shits out there who are willing to bash your brains in for wearing a metal shirt to a punk gig or a punk tee to a metal show! If that isn't the most immature thing to do, I can't think of anything else that is. Let's face the fact that there's a whole big world out there rather than worry about such trival shit as this! We don't need a rampant myopia to spread even further than it already has, we just need some more intelligence and some common sense.
Catherine/ 5454 Via Del Tecolote/ Riverside, CA 92507

P.S. Lunchy (from Sweden): Where are you, write me!!! And thanx for the XMas card.

Dear MRR (or anyone else who is interested),

I would like to express my own personal frustration with being punk or the attempt to be punk while still being a minor (read: property of parents). My parents, being from the South (no offense meant to Southerners), and extremely well educated (both have Ph.D.s) naturally dislike anything that is not the status quo. They react at any attempt to disturb this status quo with severe punishment and/or threats (which they do carry out). Their attitudes naturally make me try to become a nonconformist, because I definitely don't want to be associated with them (anyone who calls themselves liberal and still says "Jews" and "Blacks" with an edge in their voice is not what I want to be).

So in my crusade against conformity, in 8th grade, I got my hair cut "funny." Before it was a part-down-the-middle-I'm-a-geek-cut, but after I got it cut it was spiked on top, short on the sides and short and funky in back. It is nothing special now, but back then it was really different (or at least where I was living). My freshman year I shaved off the sides of my head (really cool effect), but they have since grown out because of my mother.

Now my hair has grown out and is just a spike, but I still listen to the same music, think the same way and still avoid the same views as my parents. What I'm trying to say is just because you don't look "punk" doesn't mean you aren't "punk." People (both punks and non-punks) will most often associate what I wear with what I am. They have absolutely no relation whatsoever.

You have got to get this through your heads: PUNK IS NOT A HAIR STYLE OR THE CLOTHES YOU WEAR, IT IS A STATE OF MIND. Many of us "punks" still have to depend of our parents for all our basic needs, so don't judge us by the way we look (which we have no control over), but by the way we act, talk, think, and feel.

I hope this letter has provided an outlook into how us "under-aged punks" feel. I also hope this letter has provided encouragement to all young "punks". Thank you for listening to me.
SPIKE (The Young one)/ 1901 Berrywood/ Bloomington, Il 61704

P.S. Sorry I forgot to put the word "fuck" in this letter.

Dear MRR;

All the hardcore scene reports I have seen in your fanzine on the Boston area have been false. The HC scene in Boston is pretty much dead. There are a few cool people of course, but everybody else is an asshole with an ego problem. People here in Boston go to shows to beat up people, and to see trendy bands that have sold out to big money and big labels. All this costs an outrageous $8 that the clubs charge. Nobody seems to want to make a change in society anymore.

I have a feeling that this is the problem with a lot of hardcore scenes of today. So if anybody out there might need my help, and possibly they could help me also, to make a change for the better in the HC scene, write me.
Opie/ 211 Winn St./ Woburn MA 01801

MRR & Readers,

I've been reading for a few years now and as others say, look forward to it as my monthly shot in the arm. Being stuck down here in Australia, most of the records reviewed I don't even see, let alone hear. Each issue I pick addresses out from the review section, as well as the ads and scene reports, mostly to see if people are interested in trading records. And most of the time I send off an Aussie record with the letter and ask if they can send a record back, either something from their label or a local release. As I said not a lot of stuff reaches down here and I guess a lot of Aussie records don't get out of Australia, so I figure that it's good for them to get something that they won't see either. With MRR being a "back to basics" punk mag, I figure the people who write the scene reports, place ads and release records that get reviewed, would have that "back to basics" attitude as well. You know, punk rock meaning do-it-yourself without ripping others off in the process. Maybe these people can let me know if they received a record in the mail from me, because I haven't heard from them:

Generic Eric Yee in Texas (sent 9/87)
Chemical Imbalance Zine (sent 8/87)
Terminal Records in France (sent 8/87)

My address is: Marek/ PO Box 728/ Darlinghurst, Zolo, NSW, Australia.
Also, if anybody is interested in trading recent or older 7", I've got lots of Aust punk 7" to trade, and lots of records I'm trying to find.

Dear MRR & Readers,

It's about that time of year again, time for us to begin putting together our tour for the upcoming spring/summer/fall (yes, it's going to be a long one!). And as much as we try to do it ourselves, we still need a bit of help from you all.

First off, we are going to try doing a couple of shows in Canada, and we're not sure about what we need to do to get ourselves and our equipment across the border. If anyone out there can clue us in on details or contacts or how-to-do-its (legal or not-necessarily-legal), we would really appreciate it!

Secondly, we would like to have a sort of a backdrop on tour. You know, those (sometimes) fancy looking bed sheets that some bands hang up behind them on stage with their name or logo or something painted on them. Except that is not exactly what we had in mind. What we are looking for is artwork/graffiti type stuff from you to take with us. We're looking for a 4' x 4' bedsheet (or something similar—no paper or poster board). Any color you want to make it, with your own artwork, graffiti, drawings, scribblings, or whatever, on it! It's pretty open to your imagination and fun, but a couple of things we can't use: no skull and crossbones crap (be creative!), no band logos or names (for obvious reasons!), and nothing denoting racism, sexism, or any themes that we are blatantly against (if you're not sure what those may include, write us and ask!). Use your imagination and ideas! Keep in mind that this backdrop will hang up behind us, so make things large enough to distinguish from fairly far away (write big!). Now, we can't afford to pay you for your work. But feel free to sign your sheet if you like, and have a ball! Also be sure to include an address when you send your sheet (and send as many as you like!) and we'll let you know that we got it. The idea is to have several different sheets to sew together to create a large backdrop of various artworks to show on our tour. Sound good? Then do one!

Third, and last of all, we don't have contacts in all the cities we would like to play. If you do shows in your area, or know the addresses or phone numbers of someone who does, we would really appreciate hearing from you! We still have a lot of contacts from last summer, but people move around so much that it's hard to keep up with 'em. So even if we played your town last time around, just drop us a line and let us know who's booking and such so we can play your town again! If we worked a show with you last summer, please write anyway. Chances are we'll contact you before you read this, but we may not have your address/phone # either.

Anyway, thanks for the space. Our tour should start in early May and end in early October, taking us around the country twice. If you wish to send a backdrop (or two!), or if you can help in any way, please write soon! We'll see you soon, take care, peace,
Kevin Vulture, Dead Silence/ PO Box 7206/ Boulder, CO 80306

Hey Max RnR,

This is Eric B. from LIFE SENTENCE. I've been through a couple of line-up changes after a semi-successful summer tour. Due to the line-up changes and me moving I haven't been receiv-

ing all the L.S. mail, anyone who's written us in the last 3 or 4 months and hasn't been written back or hasn't received any merchandise please write me at: 4307 N. Paulina/ Chicago, IL 60613.

P.S. We'll be setting up national shows again so call me at (312) 871-7381. The new band is better than ever so call ar write.

Thanks and see you soon!! Eric B.

Dear everybody,

I just got home from playing a great show at the Gilman St. warehouse with my band SCHIZOID and another local band, POOR WHITE TRASH. The whole idea behind it, its basis of cooperation, motivation and the "everybody takes part" atmosphere put a knot in my stomach the whole way home. Gilman is a great success and a wonderful idea! Hopefully it will be a lesson to everybody that goes there and experiences it of what we can accomplish through cooperation and communication.

Thanks a lot Martin, Lenny and Al (Isocracy), Tim Yo, Lint (Operation Ivy), Martin's obnoxious rommate and her friend and everybody else at Gilman for the great time! Hope to do it again sometime.
Jason Paulucci/ P.O. Box 8542/ Las Vegas, NV 89110

P.S. I'm starting an alternative peace-active type communication system that will hopefully (if enough people are interested) have a monthly newsletter/zine with contributors from the bands/people invoved and addresses, info on protests, bands, etc. We could make a lot out of this, it depends on you. Everybody, anywhere write to the above address.

Dear Mrr.

I am writing to everyone in Southern California, who considers herself/himself an alternative/punk/whatever. I am trying to find a place to put on cheap all ages gigs without losing hundreds of dollars. It's not easy. For a Friday evening hall rental it costs $400 plus miscellaneous expenses. It's not cheap, especially when hall owners want it all up front, and bands want to get paid/ gas money. So far, I've found no hall affordable. If anyone knows of any warehouse, halls, or community centers that are big, cheap, in the valley, and have a P.A., please let me know. Write, I will definitely write back. Also, bands interested in playing for gas money and money after expenses, please write. I'm sick of hearing punks (anyone) say there are no gigs, or Goldenfarce runs them all. Here is a chance to help start something, so help! Also, Final Conflict are a good (great band) group of guys, so don't judge them by what you think you know. They have to live, and they can't do it without money. Give 'em a break, talk with 'em and maybe you'll understand. About a month ago their drummer was in a motorcycle accident, he was hit by a van. He is in very serious condition, a pin in his ankle, and plates in his skull. Let them know you care, and don't judge till you know more than just what you've hear. Peace, Love, and Anarchy.
Kevin Neiman/ 22010 Liggett St./ Chatsworth, CA 91311

Dear readers,

Good morning, and welcome the the last day of the beginning of your life. I am the sole employee of Expletive Deleted, LTD, and am making this offer only to readers of MRR (and anyone asociated in any way with the magazine).

Have you had trouble with getting posters, flyers, T-shirt designs, etc made for your band because the artist doesn't want to "limit his artistic freedom"? Or is the artist too narrowminded to include any obscenity in his or her "Masterpiece"? Write to: Expletive Deleted, Ltd. 644 W. Magnolia, E7/ Auburn, AL36830 , and we'll do it for you. And it's free! Well, maybe 2$ postage for posters, but no charge otherwise! I'll make enough ripping off the assholes at the local college (you know, frats & sororities). However, donations won't be refused...Thanks,
Dan Wilson

Dear MRR,

I couldn't help but notice that the Revolutionary Communist Youth Brigade (RCYB) and the Revolutionary Communist Party, USA have been the subject of considerable controversy in the letters pages of your magazine. Over the last year, we've been criticized in Max R & R for being Maoist, for promoting revolution instead of voting, for our involvement with the No Business As Usual action network, for not being a part of the legitimate (work within the system) "left," for going to Dallas and getting arrested at the Republican National Convention that re-nominated Reagan, for running around getting a lot of decent Americans upset, etc. Most of this is true, and more! People should check out for themselves what the RCYB has to say by reading the Brigade's magazine, Red Flag/Bandera Roja. The magazine comes out quarterly, and is fully bilingual (Spanish/English). Recent issues have covered: the reign of terror being directed against Black people (including under the label of the "war on drugs"), the danger of nuclear war breaking out as a result of U.S. aggression in the Persian Gulf, teenage suicide, the graffiti scene, the persecution of Jello Biafra, the music of Public Enemy, the commemoration of Azanian (South African) martyr Steve Biko. When we sent a paid ad in to Maximum Rock N Roll, Tim sent us a personal letter refusing to run it because of his disagreements with our politics (Flipside ran the same ad).

I urge everyone to check the RCYB out for themselves by subscribing to Red Flag/Bandera Roja. Subs are $10 for ten issues (sample copies a dollar plus postage). Write to PO Box 30735/ Terminal Annex/ Los Angeles, CA 90060.

Dear Roja,

I share some important viewpoints with your party, though we differ considerably on solutions. While I've always been sympathetic to anti-capitalist causes, I find myself very put off by political parties that advocate authoritarian solutions, especially when the individuals I've met from said parties have not impressed me as people I'd necessarily like to see ruling in my name. But, my personal political beliefs aside, MRR does not accept ads from sectarian political parties. The issues of the day are open to discussion, but we do not want to help promote any particular political party. Tim

Dear Sir,

If you dislike O. North and his "we are going to run the government our way and your vote does not count" attitude as much as I do, please call the "American Freedom Coalition" at 1-800-241-1600. Instead of hanging up on them, waste their time and money (i. e. go into a didactic discourse on why you hate "communists" and ask for 3 or 4 of their information packets for your friends).

The AFC is airing a program on various religious television stations to try and get you to send in your money to the O. North defense fund.

Signed, A friend of drop the "whole world's got to be just like us " attitude.

Max R & Rer's,

I can't believe all this shit about the "ethics" involved in donating organs. Here in Oregon they have this question about whether doctors should be required to ask the next of kin if they wish to donate any of the organs. I think the question should be - why aren't they required to ask now? Now I hear on the news there's a big stink about donating organs from babies born with no brain, before they die of natural causes. These babies are born with an unpronounceable disease that causes their brain to develop only enough to sustain (start) life. About 2/3 of it does not form, leaving these infants, basically, human plants. Normally these babies are kept in I.C.U. for about two weeks until their body stops functioning and they die. After this the organs are too damaged to be of any use in transplants. This is done out of "respect for life." Can you believe these fux? There's people all over the world hoping and praying (if it helps, why not?) they can find a heart, or a kidney, or a liver in time to save their baby, who has hope of a (semi) normal life.

Respect for life is giving it and saving it, not watching while one is wasted when a wasted one is being watched over (and wasted twice). In a society that uses "slaughterhouses," in which animals are scared shitless, have their throats slit, and are skinned, while stilll choking on their own blood. It is considered 'inhuman' to put a brainless baby, that doesn't even know it's suffering, to sleep, even to save a useful, meaningful life (notice that this is KO for good 'ol Fido, who has more smarts than these infants.) I can't help but wonder how much the cost of keeping a person in I.C.U. for even one day has to do with this? I hope none!
Mary Myth/ Portland, OR

Dear MRR,

Hooray for Mickey Oi's letter (MRR #57)! It's about time that some skins with brains and guts (thanks, Kevin) made their voices heard instead of all these macho fucking nazi Rambos.

I have a shaved head because I like it that way, and I'm balding anyway. And yes, I own a pair of steel-toed Docs. But I don't call myself a "skinhead", because I don't like the negations that that term has for most people (and rightly so, in many cases). I'm anti-racism, anti-sexism, anti-fascism. I've been around the scene forever, and I've NEVER been in a fight at a show. In fact, I've stopped a number of fights, mainly because I don't like to see someone's head bashed in at my feet. I even believe in picking up the fallen in the pit! I remember many, many cool shows in Houston, with fighting almost nonexistent (thanks to the great REALLY RED, BIG BOYS, MARCHING PLAGUE, BUTTHOLE SURFERS, and all the other killer Texas bands).

Now for the shocker: I'm also gay! WHAT??? A FAG SKIN ho. Well, face it, fuckers, there's a homo skin among you. And I'd bet my condoms that none of you could tell!

So the reason I'm writing this (and not signing it) is so that you can all wonder if I'm someone you know. Keep wondering--drive you crazy. Signed, Oi! the cocksucker

P.S. You know, it's always been funny to me that straight guys call "us" pansies, fairies, etc., but seem to think that one of these delicate creatures will rape them. Another amusing assumption is that any gay man would give anything to be with any straight guy, no matter who. It's the old ego problem, I guess. All I can say is: Don't flatter yourselves.

Dear MRR,

This is addressed to "Just about every punk in Tacoma". Being A Seattle punk I really Got Pissed about your letter. First of all, The reason we cant have shows in Seattle has nothing to do with presenting a negative attitude to the authorities. Its something called a Dance Hall Permit" which is a legal tool that was used to close down places like the Monastery (Dance club) which having a large amount of drug dealing activity going on attracted police attention. Other factors like runaways, fights and inevitable parental disapproval helped the "permit" be instituted. What punk promoter could afford the quarter of a million dollar insurance required?

My second point regards the incident with THE JESTERS OF CHAOS. Don't you think its pretty stupid to judge the whole Seattle scene on the actions of one band? Have you seen any other Seattle band like THE ACCUSED, MELVINS or THE DEHUMANIZERS hit anybody? I have been to plenty of shows and have personally never witnessed anything like this. And I wonder, did "Just about every punk in Tacoma" forget that for years there were never any shows in Tacoma and gee, I bet that you must have come to some shows in Seattle at least a couple of times. I also think it's funny that "Just about every punk in Tacoma" were all afraid to sign thier names. Typical.
Howard Swinford/ 2658 168th Pl NE/ Bellevue, WA 98008

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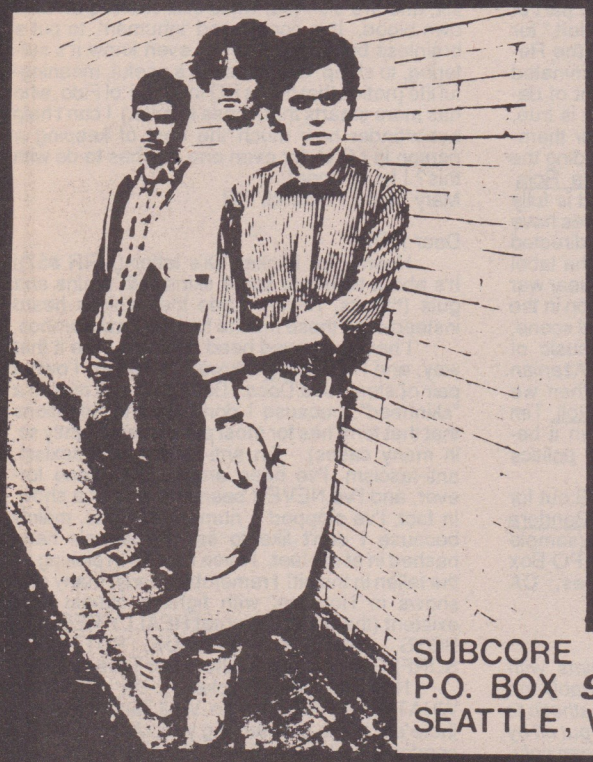

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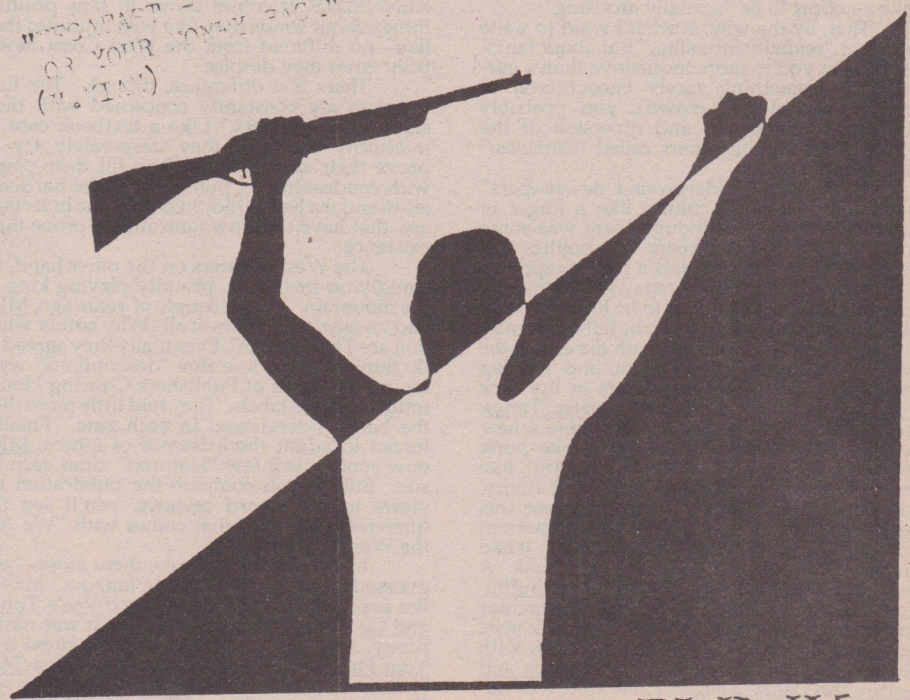


THE ONLY GOOD PUNK...

COLUMNS

opinions expressed are those of the columnists

I was happier than a vampire in a garbage bag of used tampons. I expected the pits of liberal hell. What I got was frolicking fun. Minneapolis, after all, wasn't nearly as bad as I thought it would be. And mmmmm boy— do those folks know how to drink!

I caroused the Mini-apple, starting from Xmas going right through an orgiastic New Year's party at the Anarchist bookstore. Since anarchists are anti-Democratic, anti-Republican and anti-Communist, you wouldn't think they'd be able to tolerate ANY parties. I expected a bunch of bearded geeks with little round glasses and Bakunin books under their filthy raincoats— or maybe a bunch of mohawked straight-edgers, tensed and ready to pounce on the nearest person who had different anarchist rules from the anarchist rules they had. I was wrong. These were just a nice bunch of friendly drunks. I joined them until the keg spewed forth only pure foam. For the midnight whoopie, I went with Luke and Joe to a stripper club, upstairs in a bar called Goofy's. We welcomed 1988 with tits, free champagne and a Hawaiian lei (obvious pun) for everyone. The topless dancers were well-tipped that night.

Thinkinq about it brings joy to my heart and liquifaction to my bowels. I want to thank my pal Mark, The Contras (a great local band!), Luke, Joe, Peter, Jake, Greg, Rat, Susan, Chris, Mike, the guy in the porn store who asked me for ID to prove I was over 18, and a bunch of other people who will be pissed at me for forgetting to mention them.

I also want to thank Lisa LaBia, my new goddess, who I never got the chance to meet. She puts out this sex-fanzine called Magnet School She says it's not Porn, but "sexography," a "wide variety of words and images which aim to please both women and men with non-sexist, nonviolent, sexually arousing material." Ho, ho! There are few things I like more than girls who make an effort to be "sexually arousing.

That, by the way, is what I want to write about not "sexually arousing," but about fanzines. Unless you're more inquisitive than a garden slug (something rarely encountered in today's political-rock crowd), you probably don't know the extent and diversion of the loosely related publications called "fanzines." Here's their story:

In the 60's "underground newspapers" poked into American culture like a finger in search of a booger. Although there was some music, their raison d'scribere was politics and drugs. With one or one and a half exceptions, these printed pages were spawned either by college students pretending to be hippies, or by college students pretending to be left-wing radicals. Most of them vanished with the end of the draft, the beginning of paraquat, and The Big Chill. You can still find remnants in the slick High Times, and the archaic Yipster Times. Then, with the rise of punk rock, came a new breed of publication, the fanzine. Like punk rock itself, they started in New York. And, like the music they were born of, they were funny, outrageous, iconoclastic. The first of these was Punk magazine, put out by John Holmstrom (ironically, now the editor of High Times). It had cartoons, photos, interviews. All very punk. A few years later, in England, there was Sniffin' Glue, edited by ALTERNATIVE TV mentor Mark Perry. In a somewhat less pure punk vein, New York Rocker and Trouser Press grew with the emerging music. In the west, Search and Destroy and Damage began a new kind of coverage of what was happening out there. In the mid-west, Xeroxed zines like Gabba Gabba Hey ran like cockroaches through the emerging underground. These early fanzines were about the music loved by those who wrote them.

Gradually these too faded, as punk (and the appalling "Power Pop") faded into bland New Wave. Then, with the birth of hardcore, sprung like Aphrodite from the severed penis of Uranus, came the punkzine. You're holding a descendent of one of the original zines. Flipside is another, as is the now dead (and owing me money for an ad they never printed!) Ripper.

These zines, like the earlier punkzines, were written by people who loved the music. But they were more. Their interviews hit harder, and, with MRR especially, the focus included the political biases of the editors. Of course, much of early hardcore WAS political. THE DEAD KENNEDYS were certainly a political band. Although they might deny it, nothing is a more political symbol than the waving of a BLACK FLAG.

These fanzines, as was the movement (with notable exceptions), were based in California. Generally, they saw themselves as kind of preachers, bringing the hardcore word to an ignorant world. They had the answer. One need only ask the question. (Do you have the latest issue?) The editors ignored anything that didn't interest them. That included most things not hardcore or anything politically incorrect. They could do it with impunity. After all, they were the only game in town. Then came the East Coast rebellion.

While the West Coast zines became the staid dolers of punk dicta, the East Coast zines turned into the snotty rebellious little rich kids. Fanzines like Conflict and Forced Exposure became the mutated offspring of the hardcore zines. Their attitude is like the high school smart alec, who makes fun of his teacher, but wouldn't be there without him. There is more to these East Coast zines than that, however. Although the editorial stance ostensibly is cynical, confrontational, scatological, racist and homophobic— down deep, they're fans, not mich different from the West Coasters. They simply like a different kind of music.

These whippersnappers gush over the new "East Coast" music (although much of it is NOT made on the East Coast). They suck the toes of SONIC YOUTH, THE BUTIHOLE SURFERS, BIG BLACK, PUSSY GALORE. Forced Exposure is as uncritically buttlicking of THE SWANS as MRR is of CRASS or THE DEAD KENNEDYS. It comes down to fans printing things about bands they like with attitudes they like—no different from the West Coast newsprint zines they despise.

There is a difference, though. The East Coasters are constantly concerned with their status as latecomers. Like a textbook case of inferiority complex, they desperately try to prove their superiority. They fill their pages with condescending putdowns of the hardcore zines and the bands they like. Like the brats they are, that have to throw tantrums to prove their existence.

The West Coasters on the other hand, sit smugly on their hills, proudly playing king of the mountain. Until a couple of years ago, MRR had no fanzine reviews at all. Why bother when you are THE fanzine? Eventually they agreed to do miniscule one-line zine "descriptions" written on the backs of Publishers Clearing House return address labels. They told little more than the bands interviewed in each zine. Finally, forced to admit the existence of others, MRR now spotlights a few "featured" zines each issue. Still, if you compare the publication reviews to the record reviews, you'll see the immense difference that comes with "We Are the World" thinking.

In the midst of all this, there arose—you guessed it—a Mid West style fanzine. Maybe the precursor of these was Tesco Vee's Touch and Go during the early eighties. It was nasty, funny, and had a lot of artwork. I guess that Your Flesh was one of the first of the post-T&G breed. All of them are loosely based on the old Punk magazine. They have a good dose of articles, beer brand and cereal reviews, comics, artwork, fiction and incomprehensible weirdness. The editors want more than music, and to some of them, Sci-Fi and comics are more important than vinyl. They review, mention. criticize and love everything they get their hands on. Others in this category are Uncle Fester, Urban Decay, Blatch and Black Market. All of them look similar (although not all of them are from the Mid-West): strong logos, decent quality cover paper, a full page drawing on the cover—and cartoons!

And who would've thought !t. There has even developed a "pro-zine."

Spin is one. OPtion is another, more "alternative" one. OPtion takes the West Coast attitude of never mentioning the competition. They take music seriously, reviewing all kinds of indy, major label, and the less obscure "alternative" music. They are as regular as Metamucil. They don't review demo cassettes unless they're "packaged for sale." That is their orientation. They have absolutely no political or artistic stances on anything not directly relating to music. They accept advertising from major labels with no qualms. They also refuse almost all criticism of themselves, printing in their letters column either letters full of praise for them, or letters written by absolute maniacs. They never mention publications they disagree with. Unlike other zines which are often intentionally "sloppy", the emphasis in OPtion is on "professionalism."

Superficially like OPtion, but actually very different, is Sound Choice magazine. Although this zine also prints lots of indy reviews and music articles (using a very similar format to OPtion's), it has an attitude. It refuses major label ads and won't review their records. The zine is as rabid in its anarchy, homophilia, feminism, political right-onism, as Forced Exposure is in its cynicism, homophobia, misogyny and political fuck-youism. Sound Choice, like their East Coast counterparts, constantly attacks those with points of view different from theirs (like OPtion and Forced Exposure). It is bratty and mean as all hell.

Added to these are the more eclectic magazines. Some musical, some political, some literary, some movie-oriented some just plain weird. While this fanzine culture developed, off in his rocking chair, like Madam DeFarge, Mike Gunderloy chronicles the growth of the zine revolution. For 24 issues of his zine of zines, Factsheet Five, Mike lists and reviews the newest entries into the printed subculture. Browsing through FS5 is a voyage into music, sex. egomania, anarchy, communism, paganism, Historical Revisionism, and thought patterns that haven't even found an ism to fit them. There they are, neatly laid out ready for you to pick and choose.

As for me, my favorites have lots to read, some artwork, a good dose of sex, and some general nastiness. Music is okay too, but there is just so much you want to know about SOUL ASYLUM or GANG GREEN. Lowlife, an East Coast (though somewhat lefty) type zine with more fiction than most, gets an A in my book. I also like Sporadic Drooling and Eat My Shit. (The latter has had a lot of trouble with the post office because of their name. Be careful how you address the letter.) The punkiest, funniest, most unreadable and most spiritually uplifting (in a prurient way, of course) fanzine is Sick Teen: in a class by itself.

Among the zines that have nothing to do with music but are just plain sick fun, I like the sexy Magnet School, Genius With a Penis and Murder Can Be Fun.

Yeah, people will be pissed off at me (what else is new?) because I left out their favorite or most hated zine. Fuck 'em.

This is just to get you interested. For more details read Factsheet 5 or order the giant catalog of zines from See Hear, the fanzine store in New York City.

When you go bleary-eyed from reading all this stuff, and your brain hurts from information overload, just remember it's all lies anyway.

(Oh yeah, here are the addresses. If you write to any of them, enclose at least a dollar or you'll never get an answer.)

BLACK MARKET c/o Carl/ 405 West Washington St plot 212/ San Diego CA 92103....

BLATCH: c/o Jim Blanchard/ 1703 12th Ave #2/ Seattle WA.... CONFLICT c/o Gerard Cosloy/ PO Box 264/ New York NY 10009.... EAT MY SHIT/ PO Box 12504,/Raleigh NC 27605.... HIGH TIMES/ 211 East 43 St/ New York NY 10036.... FACTSHEET FIVE c/o Mike Gunderloy/ 6 Arizona Ave/ Rensselaer NY 12144-4502.... FLIPSIDE/ PO Box 363/ Whittier CA 90608... FORCED EXPOSURE c/o Jimmy Johnson/ 76 Bramfield St/ Watertown, MA 02172.... GENIUS WITH A PENIS c/o Jesse Obstbaum/ 115 East 39 St/ New York NY 10016.... LOWLIFE c/o Glen Thrasher/ 1095 Blueridge Ave #2/ Atlanta GA 30306.... MAGNET SCHOOL/ PO Box 322, Traffic Station/ Minneapolis MN 55403.... MURDER CAN BE FUN c/o Johnny Marr/ PO Box 640111/ San Francisco CA 94109.... OPTION c/o S.O.N./ 2345 Westwood Blvd #2/ Los Angeles CA 90064.... SICK TEEN c/o Norb Ugly/ PO Box 918/ Green Bay WI 54305.... SOUND CHOICE c/o AEN/ PO Box 1251/ Ojai CA 93023.... SPORADIC DROOLING c/o Dave Burokas/ PO Box 1092/ Kearny NJ 07032.... YIPSTER TIMES/ 9 Bleecker Street/ New York NY 10012.... YOUR FLESH/ PO Box 3107/ Minneapolis MN 55403.... UNCLE FESTER/ 2235 France Ave So/ Minneapolis MN 55416.... URBAN DECAY/ 4500 Casco Ave So/ Edina MN 55424.

DAMAGE, GABBA GABBA HEY, NEW YORK ROCKER, PUNK, RIPPER, SEARCH AND DESTROY, SNIFFIN' GLUE, TOUCH AND GO, TROUSER PRESS are all out of print, but issues are sometimes available from SEE HEAR/ 59 East 7 St/ New York, NY 10003. Write and ask about prices on these. Also, send a buck for the latest catalog).

EASILY AMUSED · MARTIN SPROUSE

Not too long ago, after watching several bands play, I found myself in the middle of a discussion concerning whether music (by itself) has the ability to reflect machoism. On paper, the answer seems so obvious.

No matter how abrasive, aggresive or fast, in no way can music be macho. The sound of an instrument is just that, a sound of an instrument, and can't possibly contain any sexual connotations. This includes vocals, which (if you set aside the lyrics) are nothing more then another instrument.

One of the obvious places where a band's machoism has the capability to prove itself is on stage. At this point, this topic becomes a bit more diverse because a line needs to be established between aggresive energy/ emotions and macho actions.

The definition of machoism claims that it is a strong sense of masculine pride, an exaggerated masculinity. We can't ignore the fact that at almost every show there will be a certain number of males suffering from this type of insecurity and one of the main reasons they are drawn to our scene is the strong physical side. On the other hand, one part of any live show that I thrive on is a very high intensity level, where the band, music and audience go off and release energy. To me, it's envigorating to see the act of self-expression become so passionate. Adrenalin, anger and sincerity are the basic emotions that I like to see being responsible for such energy.

Now, the question is: When does a physical release become macho? The following is one of the more visable examples. It frusrates the hell out of me to see a band play to a male-dominated, aggresive crowd. My frustration only builds when I see the two get off on each other and the macho aspects go virtually unnoticed. It's not that uncommon to have an atmosphere close to that of a rugby match (minus the competetion) going on between the band and the audience. Often, this situation is not unlike that of having bouncers on the stage because there exists a strong level of restriction. Unless you are able to handle getting smahed and crushed, your interest towards participating will most likely be low. Sure, the energy level is high, but the mentality seems low. As subtle as this seems, this is elitism that is based upon physical make-up and tolerance. You must prove that you can take it and convince yourself that it's enjoyable.

In no way I'm I campaigning to abolish physical reactions to music. I like to witness as much as I like to partake in the atmoshere of a physical show, but only when the atmosphere is open to everyone—no matter how big or how small a person is, as long as there is respect.

If we are ever going to break down the walls, this macho one is going to have to be one of the first ones to go. Basically, what it comes down to is just how open is the band into encouraging everyone's involement.

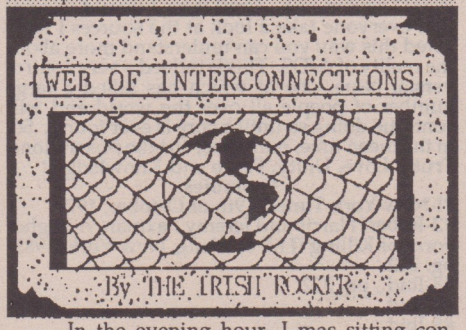
While I'm on the topic of physicalness, I want to describe a common situation that has long since been a part of the hardcore scene.

Latley, I've been wondering just how satisfying it must be for a jock type to be the frontman for a hardcore band. What a great feeling for a jock, to be able to stomp around on stage, flex museles, pose/show off and actually have people jump over one another to sing his words. After, of course, he gives the cue with a hard look and a sharp point of his finger. A second-rate high school quarterback could fulfill all of his needs by being in a hardcore band. The power. The glory. The money (if done in the "right" way). Fuck, if the band doesn't have a manager, that means the frontman calls all the plays. This means jock Heaven.

As far as I know, hardcore is the only type of music that allows—and in some ways encourages—a jock to be true to jock form: clean cut, muscular, tough and macho-ly aggresive. (We could throw in "dumb" and "conservative", but each of those are another subject.) I always find this sad fact a bit confusing because punk/ hardcore are some of the more popular forms of music that take the time to speak out and act against such bullshit attitudes.

Maybe it's not that bad that jock types are attracted to hardcore because with the constructive side that the scene has to offer, maybe a certain amount will be converted. That's being very optomistic and probably overly hopeful.

I'm very curious as to just how statisfying it would be to see more jock types being confronted so that there is an actual pressure for them to wise up. This would sorta be like that old sport battle cry...no pain, no gain—but in this case it deals with intelligence and not the size of a bicep.



In the evening hour, I mas sitting confortably by myself at a table situated upstairs in the back corner of a cafe. I was sipping a warm cup of tea, heavily saturated with milk and sugar, smoking cigarettes one after another and watching the rain crackle with intensity against the window pane. I soon became deeply absorbed in listening to a conversation two people were having at the table next to me. Normally, I am too caught up in reading a book or writing to eavesdrop, but the conversation these two people were having grabbed ahold of my attention. Of course, I was probably not the only one eavesdropping, for these people were speaking quite loud. I bet people sitting on the other side of the cafe or for that matter the people downstairs browsing about at the books could not help but listen either. These people were discussing the frightening philosophies expressed in the New Age movement. I couldn't help but chuckle to myself after hearing all the mystical mumbo jumbo they discussed: UFO'S, aliens from outer space building the pyramids of Egypt and Mexico, spirits that are channeled through humans and the whole aspect of the "mental consciousness". Although I chuckled, it is alarming to know people believe in such crap. These people were so into this extremely fanatical discussion, I was sure they were conjuring up some spirit from the unknown world. Eventually, their conversation died down, probably because the spirit didn't show up, and moments later they got up and left. At this very moment I let out a sigh of relief for I didn't have to listen to such nonsense any longer. Lighting up another cigarette, I began to reflect upon all they had said, comparing this with other information I have read as to such beliefs. There are indeed many interesting factors behind such philosophies especially the New Age Movement. The whole idea of becoming attached mentally to such falsehoods can significantly do great harm. Many articles I have detail similarities to the CIA'S MKULTRA project which I discussed in issues #52-56. For instance, some gurus are using drugs, particularly LSD, to become closer to finding oneself and getting in touch alledgedly with god who supposedly dwells inside us. In an excellent, but unfortunately out of print book, Operation Mind Control. Chapter 17 has author Walter Bowart in an unnerving conversation with an assassin who worked for the United States Intelligence agencies. The assassin, after asked if such projects on mind control are still being conducted, replies that the act of how to manipulate a mind has been mastered and is being put to work. Shirley Maclaine has written books telling about how she has lived other lives, how aliens built the pyramids and so on, and large numbers of people start believing such trash. These people such as Zen Master Rama (lama-ding-dong), Shirley Maclaine, and others are leading a great mass of mind-controlled people into believing such outright fictitious stories. To believe the stars (in the sky) tell us the future and depict what occurs every day is horrible. All these lintheads are staring up at the sky, while down here on our beloved Earth a much greater threat continues. Our world, at this time, is heading for oblivion because people cannot distinguish truth from fantasy, nor can they set their minds on more important matters. It should be understood that one of the stated goals of the CIA was to disrupt the progressive movement of America and abroad—infiltration, disrupting peace groups, etc... These philosophies of the New Age Movement are doing just that by getting people to spend time finding the answers to "what if" rather than "what is". As I plan, a future series of columns will go into detail about the ramifications of such cults. I just want to let those of you out there who stare at a horoscope to know that your time and energy can be better spent by getting more involved in the political realities occurring: apartheid, contra/CIA cocaine smuggling, nuclear war and the like. We create our problems and it is us and only us who can solve them. Not some god or the stars.

The rain has ceased outside and finally I can get to work reading..... Oh shit! These three people who just sat down at the table next to me are starting to discuss New Age. What is it with this table next to me? Is it some sort of Harmonic Convergence point!?

Continuing "Is The Controversial Killer AIDS A Weapon of War?"

THE MANNING OF THE FORT

In Frederick, Maryland, the Army's Biological Warfare Laboratory, Fort Detrick, has been charged by many that it is here that AIDS may have been created. Fort Detrick was the leading research center for development and testing of biological weapons until in 1969, Richard Nixon ordered that such production of chemical bio-warfare (CBW) be banned.[1] The grounds at Fort Detrick were then handed over to the civilian National Cancer Institute but a small portion would continue to be occupied by the military. This secret section was renamed the "U.S. Army Medical Research Institute for Disease (USAMRID)" and would conduct purely "defensive" research in CBW, finding vaccines and so on.[2] Although such an assessment was made by the Pentagon, it does seem some level of CBW research did continue. The budget and scientific staff had trebled within two years of its foundation as well as the work

conducted on diseases known to plague mankind were previously the ones investigated by the Army during its "offensive" biological weapons program.[3] The Army has said this work is essential "just in case." In Britian, the British Army's Biological Warfare Laboratory, Porton Down, also turned its facilities over to civilian use. It was occupied by the Department of Health where the laboratories among other things would be used for genetic research. As with Fort Detrick, a small section on Porton Down would still be occupied by a small biological warfare unit.[4] Despite a ban on such warfare, in 1979 the Ministry of Defense ushered in many specialists to work on critical areas of defense in microbiology. In 1980, a section that was given to the Department of Health was taken back to be used for the defense micro-biologists. Of course, the work done at Porton Down is unknown because of Britian's Official Secret Act. But the present director of Porton Down has said that the facilities in Britian and America are set up to keep watch for assessing possible new agents for germ warfare threats.[5]

The National Cancer Institute, which occupies ostensibly most of Fort Detrick, is privately managed and operated by Lytton Bio-Netics, a division of Lytton Industries Inc. Lytton Bio-Netics has been a commercial biological research laboratory since 1961 and has done a lot of previous contract work for the National Cancer Institute.[6] Lytton Bio-Netics is a major defense contrator for the Pentagon and had ties with the Nixon administration.[7] I mention this not only how defense contractors have interesting relationships with the Pentagon but also because it is possible Nixon may have done Fort Detrick a favor. By claiming to be so concerned with the possession and desire to cure cancer, but through quick footwork and placing, slick name changes would allow CBW research to continue secretly at Fort Detrick. It also should be noted that Richard Nixon is not one who would particularly be so up in arms about saving mankind. For Nixon has allowed and associated with many wanted Nazis in america. Most of his administration, including Nixon himself, had something to do at one point or another with John F. Kennedy's assassination, Watergate and the like.

The "medical research" conducted by the military at this secret center located on the grounds of Fort Detrick, coordinates its research with the Centers of Disease Control in Atlanta, Georgia and the World Health Organization trying to discover vaccines and treatments for the various infectious diseases.[8] A number of diseases found to be most threatening by the Pentagon are the top ones researched at Fort Detrick. They include: Rift Valley Fever, Valasa Fever, Anthrax, Botulism, Hemorrhagic Fevers, and Marberg Fever, also known as green monkey disease. [9] The interesting disease, listed by the Pentagon in 1982 as being top prority, is Marberg Fever—otherwise known as Green Monkey Disease. Important to note because the highly publicized theory behind the origin of AIDS alledgedly comes from the green monkey. Another relevant piece of information is a specific biological field being practiced at Fort Detrick—the field of recombinant DNA or gene splicing.[10] Gene splicing is when sections of genetic material of one type of organism (or sometimes even artifically conducted genetic material) are inserted into the genes of another organism and are allowed then to affect the reproduction and growth of that organism. From this point, it can go to fairly simple levels or fairly complex levels. One of the things that can be done is the creation of entirely new biological organisms or specifically, entirely new disease organisms. In fact, just about the same time Richard Nixon banned CBW research, a Department of Defense spokesperson, Dr. McGarther, before a House Appropriation hearing, told how the possibility (within five-ten years) of developing an organism that was completely unlike any other organism ever seen before could be made. Not only would it break down the immunological processes, but it was not a current disease organism.[11] This can only be done in the state of technology today by gene splicing of which has been done before with disease cultures and is in no way science fiction. Within this time frame of 5-10 years we are in fact witnessing such a disease. AIDS specifically does what no other virus has ever done before and that is it breaks down the immunological processes humans have to fight off infectious disease germs.

VISNA VIRUS

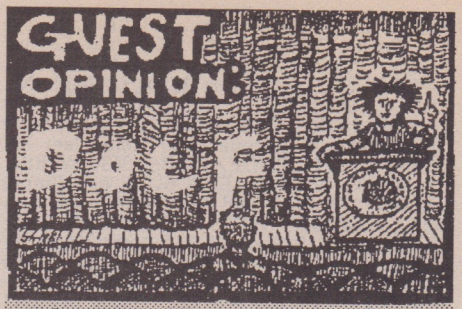
There are now a large community of doctors who have considered that AIDS may be genetically created. Doctor John Seale of Britian specializes in vernal disease and has stated that he believes the visna virus may be created in a bioogical laboratory. The visna virus is an extremely lethal sheep disease that causes brain disease and has many similarties to AIDS.[12] A number of cases (75% of AIDS cases) have resulted in brain deficiencies.[13] Dr. Seale explains that the AIDS virus has one gene extra over the visna virus. "Inserting an extra over a virus is a routine procedure in modern genetic engineering," Seale said.[14] In a report Seale prepared at the request of the New Zealand ASIDS Foundation, Seale cites "the potential of visna virus for development as a strategic weapon in biological warfare would have been considered by several appropriate research establishments since 1949."[15]

The official virus, rather interesting that it was discovered at the National Cancer Institute, H-LV-3 or LAV[16] and now labeled HIV, has a great similarity to the visna virus. Normally, I make it a point not to use sources deemed as "communist propaganda." But in the case of Jakob and Lilli Segal, two East German microbiologists who have written a detailed monograph about AIDS, I am therefore referring to this because in their footnotes are Western sources and therefore cannot be construed as being false. The Segals believe that HIV is "a system of two components of different origin, artifically joined through genetic engineering" and one of the components, the second, being the visna virus and the first HIV.[17] Two other components, along with the visna virus expressed, are: Dr. John Seale who has said it may be equine (horse) infectious anemia virus[18] or as Robert Strecker, a Los Angeles internist notes a bovine (cow) leukemia virus. The techniques for laboratory growth of such animal viruses in human cells have been developed in the early 1970's.[19] Thus, the introduction of a second virus and later discussed more and more viruses combined to form the the virus AIDS, highly suggests serious questions about the discussion on the field of recombinant DNA or gene splicing to form an entirely new genetic organism. The field of which has taken place at Fort Detrick and Porton Down.

We will continue with the question, "Is the Controversial Killer AIDS A Weapon of War?" next month. Until then, I would suggest that everyone take a look at the sources I have listed this way you can understand more about the reality of AIDS. This is indeed a very controversial issue, one of which has killed a large number of poeple all over the world and will continue doing so until a cure is ever found. So, in the mean time, remember to take precautions. Truth, Love, Unity, Peace and Knowledge!!

Footnotes

#1-New York Times, 19th of October, 1971.
#2-Robert Harris and Jeremy Paxman, A Higher Form of Killing (Hill & Wang, New York, 1982) pg. 222.
#3-Ibid., pg. 222.
#4-Ibid.
#5-Ibid.
#6-New York Times, 25th of June, 1972.
#7-New York Times, 28th of Jan, 1973, pg. 42.
#8-New York Times, 7th of September, 1982.
#9-Ibid.
#10-Ibid.
#11-Harris and Paxman, op. cit., n.2.
#12-Sacramento Bee, 20th of December, 1985.
#13-New York Native, 26th of August-1st of September, 1985.
#14-Sacramento Bee, 20th of December, 1985.
#15-Ibid.
#16-Covert Action Information Bulletin, number 28, Summer 1987.
#17-Jakob and Lilli Segal, AIDS: USA-Home Made Evil, 1986. (Next issue I will list an address where this monograph can be obtained).
#18-John Seale, letter to Journal of the Royal Society of Medicine, August, 1986; Robert Strecker, letter to Journal of the Royal Society of Medicine, September, 1986.
#19-Ibid.



I was ready to go back home after spending only 5 days in the States. I felt like getting a machine gun and killing some people, and at the same time I felt that I had fucking nothing in common with certain people. I was wondering what the fuck was going on—are those people the future?

Now, after a couple of weeks traveling, I'm still not really happy, but I've calmed down, so this column will contain more than 4 letter words and death wishes. Well, I guess I should tell you what made me mad. I was at a gig in San Francisco with some friends, and there were about 300 people there. Now, as you might have guessed by now, there were also 15-20 skinheads at the gig (when I say skinheads I don't mean all the bald people, I mean bald people with Doc's, suspenders, bomberjackets and the fucking US flag on the sleeve). Well, I don't want to get too deep into it—you know how stupid these useless pieces of shit act, doing their pseudo-macho dance and looking like jerks, walking around like they are really strong, pushing and hitting people. They did it all afternoon, and now the interesting part comes: I was madder at all the other people than at the skinheads. Why didn't they do anything against people that treat them like shit—are they shit, too? I hate to say this, but I got the impression a lot of them are shit. And, I dont have anything in common with shit, so why bother going there, anyway? Good question, and I don't have a real answer to it. I guess for some reason I feel like I have something in common—even if it's only the music.

Where I come from, we hardly have any trouble with jerks because they get kicked out, if they are lucky, or they get beaten up. And believe it or not, it helps! Actually, they dont even have to act up against people, it's enough if they wear patches like "I'm proud to be German" or a German flag. You may ask why, and say that is intolerant. OK, fine, but we are rather "intolerant" and don't have trouble at gigs instead of being "tolerant" and get treated like shit. Also, what do those people want there anyway? They don't belong to the "scene" because they stand for things the "scene" strongly stands against. On the other hand, what do all those other people want there, what do they stand for? Or, if you want, what do they stand against, and if they pretend to stand against that kind of behavior, why don't they act? I hear a lot of people complaining about the same problems at gigs, why don't all these people stand together and act? I'm wondering if they believe in anything except having a good time, going to shows and dancing. Is there any alternative, independent political attitude beyond that, and if yes, are their beliefs strong enough to do something?! Or is it just because I'm from Europe and shouldn't compare everything?

I don't; I learned my lesson. I was here the first time at the end of '86. For the first 10-15 days I was complaining and bitching all the time about pretty much everything—starting with the drinking age. In most States it's 21 and I thought "Is this the land of the free?", you know, about common things. Then I encountered the "scene", and went into clubs that I wouldn't dream of going to at home. Those clubs have as much in common with the whole punk idea as the burrito place around the corner—just commercial venues with no atmosphere that I could relate to. Well, believe me, I was complaining a lot, so much that I got on the nerves of people and they told me to stop. So, I was thinking about it and came to the conclusion that I'm gonna stop it and just watch, try to understand and learn—learn about the good things and leave the bad things. Dont worry, I still complain and bitch and compare things with Europe, I'm just more

careful now.

Before I came here again I thought "Well, what do I know about it, I've just been in New York a couple of days and some weeks in San Francisco" (Even if some people still think I was in San Francisco for years...). So, this time, I traveled all over , seen a lot of cities, met a lot of people, seen a lot of bands and drank plenty of beer (Well, it's called beer, but it is not really). That expanded my view (not the beer, but the traveling), I did travel over 31,000 miles within 60 days.

Let's see, there is not enough room to tell you everything, so I'll just pick out some things that are in my mind.

Austin seems to be the only place I've been where they don't have the problems a lot of other cities have—they deal with it. Last time the prob appeared, it got smashed on a curb—not the most peaceful solution, but at least they don't get treated like shit. (Well, I didn't experience that, but that's what people told me and I hope it's reality!). In Boston, I saw my first gig that had a battlefield instead of a pit, with lots of big bullies acting real tough. Actually, it was fun to watch, but even a offer of a bottle of German beer wouldn't make me go into the pit. I guess it's their kind of fun, but for some reason I don't have anything in common with that behavior.

Again, for some reason, I don't like New York. It's too impersonal, nobody cares and scumrock is a stillborn baby anyway. It's such a big city and I met only a few nice cool people, but as I said, N.Y.C. is fun for 3 days. I don't wanna even mention my Savannah experience, just forget it.

Let's look at the West coast. San Francisco is still my favorite city even though not that much seems to happen there. The only happening place is over in Berkeley, at Gilman Street—great place, good intentions from the people. I decided to dance and experienced one of the roughest pits I've ever been in. I talked to people afterwards and they said it was good and pretty normal. Is it cuz I'm from Europe or am I too ignorant? On top of that, I can't drink beer there—but I'll go again.

Let's go down to LA, I was lucky enough to be at the Flipside's 10 year anniversary party. Great, I felt like I was in Europe. Even though I knew hardly any people it was good: 4 bands played, it was 2$ cover, no carding, free beer, everybody drank, it was in a scummy loft, fine. One guy decided to fall off a 13 feet high balcony and landed right in front of me on his back. I thought he was dead, but he wasn't. An ambulance came, meanwhile some fights broke out and the party got sort of stopped by the police. Well, we've been ready to leave anyway and it was late—what can I say, punk rock and a good party, felt like in Europe (don't think people fall off the balcony all the time in Europe...).

You see, these are things just coming to my mind. Well sure, Sears tower in Chicago is really high and I had a good time with some individuals, but that's not the "scene stuff", is it?

I also realized that a lot of people talk about money. Nothing wrong with money, but the way they talk about it gives me the impression they're only starting a company. What about all the rest of the attitude? A lot of them think they're "hot shit", well that's what they think. Some other people are real "hot shit" and already got a business going, whether that's good or bad I leave up to you, it's just a fact.

I also got the impression a lot of things are based on old friendships, back then when a lot of the "hot shit" people started out and had the same ideas, now they disagree with each other (some of them) but they are still friends. I don't really understand why they don't just say "Fuck you". Maybe I'm too stupid, well anyway this could be a theme for another colum.

I met a lot of people, some of them were damn stupid, others were really smart and cool, the majority were nice. But, as I used to say, "Nice is not enough". Don't get me wrong, I'm not against nice people, I like them, but... I got to know a lot of people I already knew much better and have seen/realized things about them I never did before. So, all in all, I had a good time, I hardly did anything productive, but it's hard when you're on the road, but I learned a lot. If you travel, you just see what other people only hear/talk about, you get to talk to so many different people and you hear opinions, it's just an experience you never forget. I hope people also got some different/new angles out of the conversations we had. I would like to take this opportunity to thank all the people who helped me in any way while I was traveling. Without you all that would have been impossible, I don't need to name any names, you know who you are. THANKS.

Well, I guess I'll finish this. Some weeks ago someone I really respect told me I'm gonna turn into a "stupid American" sooner or later. After all my experiences, I don't think so. T h a n k s again. Dolf/ Trust zine/ Germany

P.S. For some reason, a lot of Americans have a hard time getting "German humor"; they sometimes either don't understand it or they get it wrong. Like taking serious things I try to bring across seriously not serious and things I'm joking about...well, take them too serious. But that's life - fuck you, anyway.

I first met Marc in 1973, at some hippie crash pad/ commune on the west side of Ann Arbor. I was in town to see Iggy and the Stooges do their comeback show, and I'd been given the address of this place where I could stay. I rang the doorbell for about 15 minutes, but no one answered. The only light that I could see inside was coming from the stereo, and it gave off kind of a greenish glow so that when you looked through the window it made the living room seem like a big aquarium.

Finally this incredibly skinny creature with a bushy Afro-type head of hair that made him look like a walking light bulb appeared at the door. He hadn't heard me ringing because the radio was on so loud. But it wasn't playing music, or talking, or anything. He had the dial set between two stations so that all you could hear was some staticky noise that sounded like a combination of the ocean, the freeway, and french fries cooking.

"Listen," he said, "I found this place on the radio where you can hear all the sounds in the world at once."

Did I mention that he was way high on LSD? Do I need to?

He didn't know who I was or what I was doing there, so I tried to explain about the Iggy and the Stooges show, which only succeeded in convincing him that I was Iggy Stooge (that's Pop to you youngsters). He was so amazed that Iggy would come to visit him that it was a couple of days before it began to sink in that I was just some guy from California.

Marc was kind of hard to talk to, even when he wasn't high on acid, because he had his own peculiar way of perceiving reality. He used to draw these eerie landscapes full of drooping trees and pale shadows. I asked him where he lived, and he said, "Come on, I'll show you," and took me to the town cemetery.

What made it especially difficult to communicate with him was the way he would suddenly switch from totally normal to interplanetary space cadet. It was if parts of his brain worked just fine while others weren't even there. I found out that a few years earlier his parents had put him in a mental hospital where he'd been subjected to electroshock therapy, which some scientists say works by burning out the parts of the brain that are causing the patient to be "troublesome" (others say that it's just simple conditioning; after a few times of being strapped to a table and electronically charboiled, the patient decides it might be in his or her interest to be more cooperative).

I later learned that this particular institution where Marc had been specialized in treating children of high government officials, particularly those who'd gotten involved with hippies and drugs. Marc always claimed his father was in the CIA, but as with so many of his stories, I was never able to find out if there was any truth to it. I did meet a couple other kids who'd been "treated" at the same hospital. Both had fathers in the military, and both gave the same impression of having had certain parts of their brain put out of commission.

Marc and I stayed friends, more or less, through the years, but we sort of drifted apart when he got into doing a lot of hard drugs. When we'd run into each other, it'd be cool, but there was this barrier there, too, that came from our knowing that we couldn't really enter into each others' worlds.

When someone told me that Marc was in the hospital with AIDS, I wasn't surprised. He had been shooting drugs for the past eight years or so, and he hadn't always been too particular about his sexual habits, either. I went down to see him, and in some ways he looked the same as he always had, except for the IV tube hanging out of his arm. But when I looked closer, I could see that not only had a lot of his hair turned grey — not that unusual in someone who was now in his 30s — but so had his skin, as if he was already dying from the outside in.

I was more freaked out about it than he was. He acted like it was just some minor irritation, like a bad case of the flu. The main thing he was mad about was that he had gotten sick on his birthday, and just when he had finally gotten serious about kicking drugs and alcohol. For someone who used to swear that he'd never live to see 21, he didn't seem to be planning on checking out anytime soon.

He started reminiscing about "how beautiful" it was back in the old days, the days before drug ODs and AIDS had wiped out half the people he knew. I remembered the days he was talking about, too, and they hadn't seemed that beautiful to me, but while he was talking I found myself getting mad and at the same time trying to hold back tears. Here's this guy who admittedly hadn't done anything too great in his life, but at the same time he was the gentlest of souls, and I'd never known him to deliberately hurt another person. Why did this have to be happening to him, when I could think of any number of people who had done so much more to deserve it?

And another thought kept running through my head. The poor guy had never had a chance. The surprising thing was that he had lasted as long as he had. 14 years old and he didn't fit the program, so they threw him in the nuthouse and zapped his brain. What's frightening is that his case is just a more extreme example of what happens to millions of kids at the hands of parents and teachers and psychologists and priests and other assorted witch doctors who spindle and mutilate the personalities of our young people into a format that's digestible for the flesh-eating machine that masquerades as modern civilization. Human beings are reduced to raw materials, and those that are oddly shaped and not easily processed are, like Marc, casually tossed into the shitcan.

You don't need to go to a mental institution to see this; your typical American high school is busily engaged in the same sort of work, just a little more subtly. If you're lucky, you might learn how to read and write, and if you're really lucky you may come out it with a psyche that's reasonably intact. But the real lesson being taught is to shut up and do as you're told without asking questions. After all, how else are you going to get a good job when you graduate?

The result is all too clear: a nation of frustrated and alienated people who don't trust each each other and trust themselves even less, who see life as an ever-more difficult obstacle course in which individual thoughts and feelings are dangers to be overcome instead of treasures to be cherished and cultivated. Sensitivity and compassion are regarded as symptoms of mental illness, and the highest rewards, at least materially, are reserved for those who learn how, as John Lennon said, to smile as they kill.

By conventional standards, I guess that I 've always been crazy. There was a time, especially when I was young, when that bothered the hell out of me. Now, as it becomes more and more clear just how twisted this world can be, I see it as something to be proud of. Every idiotic dream, every wild-eyed vision gives me proof positive that in the face of all the death-dealing madness, I'm still alive.

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THE BIG LIE or FORGOTTEN ROOTS

The following is excerpted from the introduction to a book well worth reading, THE CIA: A FORGOTTEN HISTORY by William Blum, Zed Books, 1986.

The remarkable international goodwill and credibility enjoyed by the United States at the close of the Second World War was dissipated country by country, intervention by intervention. The opportunity to build the war-ravaged world anew, to lay the foundations for peace, prosperity and justice, collapsed under the awful weight of anti-communism.

The weight had been accumulating for some time; indeed, since Day One of the Russian Revolution. By the summer of 1918 some 13,000 American troops could be found in the newly-born Union of Soviet Socialist Republics. Two years and thousands of casualties later, the American troops left, having failed in their mission to "strangle at its birth" the Bolshevik state, as Winston Churchill put it.

We in the West are never allowed to forget the political shortcomings (real and alleged) of the Soviet Union; at the same time we are never reminded of the history which lies behind it. The anti-communist propaganda campaign began even earlier than the military intervention. Before the year 1918 was over, expressions like "Red Peril", "the Bolshevik assault on civilization", and "menace to world by Reds is seen" had become commonplace in the pages of the *New York Times*.

The invasion did not achieve its immediate purpose, but its consequences were nonetheless profound and persist to the present day. Professor D.F. Fleming, the Vanderbilt University historian of the cold war, has noted:

> . . . for the American people the cosmic tragedy of the interventions in Russia does not exist, or it was an unimportant incident long forgotten. But for the Soviet peoples and their leaders the period was a time of endless killing, of looting and rapine, of plague and famine, of measureless suffering for scores of millions — an experience burned into the very soul of a nation, not to be forgotten for many generations, if ever. Also for many years the harsh Soviet regimentations could all be justified by fear that the capitalist powers would be back to finish the job.

History does not tell us what a Soviet Union, allowed to develop in a "normal" way of its own choosing, would look like today. We do know, however, the nature of a Soviet Union attacked in its cradle, raised alone in an extremely hostile world, and, when it managed to survive to adulthood, overrun by the Nazi war machine with the blessings of the Western powers. The resulting insecurities and fears have inevitably led to deformities of character not unlike that found in an individual raised in a similar life-threatening manner.

The military intervention came to an end but, with the sole and partial exception of the Second World War period, the propaganda offensive has never let up. In 1943 *Life* magazine devoted an entire issue in honour of the Soviet Union's accomplishments, going far beyond what was demanded by the need for wartime solidarity, going so far as to call Lenin "perhaps the greatest man of modern times". Two years later, however, with Harry Truman sitting in the White House, such fraternity had no chance of surviving. Truman, after all, was the man who, the day after the Nazis invaded the Soviet Union, said: "If we see that Germany is winning, we ought to help Russia, and if Russia is winning, we ought to help Germany, and that way let them kill as many as possible, although I don't want to see Hitler victorious in any circumstances." (Much propaganda mileage has been squeezed out of the Soviet-German treaty of 1939, made possible only by entirely ignoring the fact that the Russians were forced into the pact by the repeated refusal of the Western powers to unite with them in a stand against Hitler.)

What was there about this Bolshevik Revolution that so alarmed the most powerful nations in the world? What drove them to invade a land whose soldiers had recently fought alongside them for over three years and suffered more casualties than any other country on either side of the World War?

The Bolsheviks had had the audacity to make a separate peace with Germany in order to take leave of a war they regarded as imperialist and not in any way *their* war, and to try and rebuild a terribly weary and devastated Russia. But the Bolsheviks had displayed the far greater audacity of overthrowing a capitalist-feudal regime and proclaiming the first socialist state in the history of the world. This was uppitiness writ incredibly large. This was the crime the Allies had to punish, the virus which had to be eradicated lest it spread to their own people.

In 1918, the barons of American capital needed no reason for their war against communism other than the threat to their wealth and privilege, although their opposition was expressed in terms of moral indignation.

During the period between the two world wars, US gunboat diplomacy operated in the Caribbean to make "The American Lake" safe for the fortunes of United Fruit and W.R. Grace & Co., at the same time warning of the Bolshevik threat to the hemisphere and to righteousness, from the likes of Augusto Sandino.

By the end of the Second World War, however, every American past the age of 40 had been subjected to some 25 years of anti-communist radiation, the average incubation period needed to produce a malignancy. Anti-communism had developed a life of its own, independent of its capitalist father. Increasingly, in the post-war period, middle-aged Washington policy makers and diplomats saw the world out there as one composed of "communists" and "anti-communists", whether of nations, movements or individuals. This comic-strip vision of the world, with American supermen fighting communist evil everywhere, had graduated from a cynical propaganda exercise to a moral imperative of US foreign policy.

At the same time, the American public, as we have seen, has been soundly conditioned to react Pavlovianly to the term: it means, still, the worst excesses of Stalin, from wholesale purges to Siberian slave-labour camps* . . . it means, as Michael Parenti has observed, that "Classic Marxist-Leninist *predictions* [concerning world revolution] are treated as statements of *intent* directing all present-day communist *actions*." . . . it means "us" against "them".

The *de facto* censorship which leaves so many Americans functionally illiterate about the history of US foreign affairs may be all the more effective precisely because it is not official, heavy-handed or conspiratorial, but woven artlessly into the fabric of education and the media. No conspiracy is needed. What then has been the thread common to the diverse targets of American intervention which has brought down upon them the wrath, and often the firepower, of the world's most powerful nation? In virtually every case involving the Third World described in this book, it has been, in one form or another, a policy of "self-determination": the desire, born of perceived need and principle, to pursue a path of development independent of US foreign policy objectives. It is as true now as ever, that American multinationals derive significant economic advantages from Third World countries due to their being under-industrialized, under-diversified, capitalist-orientated, and relatively powerless.

It is equally true that the consequence of American interventions has frequently been to keep Third World countries in just such an underdeveloped, impotent state.

It cannot be emphasized too strongly that such a policy of independence has been viewed and expressed by numerous Third World leaders and revolutionaries as one not to be equated by definition to anti-Americanism or pro-communism, but as simply a determination to maintain a position of neutrality and non-alignment vis-à-vis the two superpowers. Time and time again, however, it will be seen that the United States was not prepared to live with this proposition. Arbenz of Guatemala, Mossadegh of Iran, Sukarno of Indonesia, Nkrumah of Ghana, Jagan of British Guiana, Sihanouk of Cambodia . . . all, insisted Uncle Sam, must declare themselves unequivocally on the side of "The Free World" or suffer the consequences. Nkrumah put the case for non-alignment as follows:

> The experiment which we tried in Ghana was essentially one of developing the country in co-operation with the world as a whole. Non-alignment meant exactly what it said. We were not hostile to the countries of the socialist world in the way in which the governments of the old colonial territories were. It should be remembered that while Britain pursued at home co-existence with the Soviet Union this was never allowed to extend to British colonial territories. Books on socialism, which were published and circulated freely in Britain, were banned in the British colonial empire, and after Ghana became independent it was assumed abroad that it would continue to follow the same restrictive ideological approach. When we behaved as did the British in their relations with the socialist countries we were accused of being pro-Russian and introducing the most dangerous ideas into Africa.

Perhaps the most deeply ingrained reflex of knee-jerk anti-communism is the belief that the Soviet Union (or Cuba or Vietnam, etc. acting as Moscow's surrogate) is a clandestine force lurking behind the facade of self-determination, stirring up the hydra of revolution, or . . . the proverbial "outside agitator", he who has made his appearance regularly throughout history . . . King George blamed the French for inciting the American colonies to revolt . . . disillusioned veterans protesting about their circumstances after the revolution (Shays' Rebellion) were branded as British agents out to wreck the republic . . . labour strikes in late 19th-century America were blamed on "anarchists" and "foreigners", during the First World War on "German agents", after the war on "Bolsheviks".

And in the 1960s, said the National Commission on the Causes and Prevention of Violence, J. Edgar Hoover "helped spread the view among the police ranks that any kind of mass protest is due to a conspiracy promulgated by agitators, often Communists, 'who misdirect otherwise contented people'."[1]

The last is the key phrase, one which encapsulates the conspiracy mentality of those in power — the idea that no people, except those living under the enemy, could be so miserable and discontent as to need recourse to revolution or even mass protest; that it is only the agitation of the outsider which misdirects them along this path.

In this scheme of things, "communist" is no more than the name ascribed to those people who stand in the way of the realization of such ambitions (as "national security" is the name given for the *reason* for fighting "communists"). It is another twist of the old adage: if communists didn't exist, the United States would have to invent them. And so they have. (Footnotes deleted- RTP)

* In 1982 US Defense Secretary Caspar Weinberger said "the evidence has been mounting that the Soviet Union may be using slave labor" on the trans-European natural gas pipeline. Later, in response to a Congressional request, the CIA said that it could not substantiate such reports, but it could state that about four million Soviet citizens were being compelled to do "forced labor". When one made one's way past the scare headlines and read the text carefully, one discovered that the "forced labor" was nothing more than prison inmates doing socially useful labor while serving their sentences, and other convicted criminals doing the same in lieu of going to prison at all.

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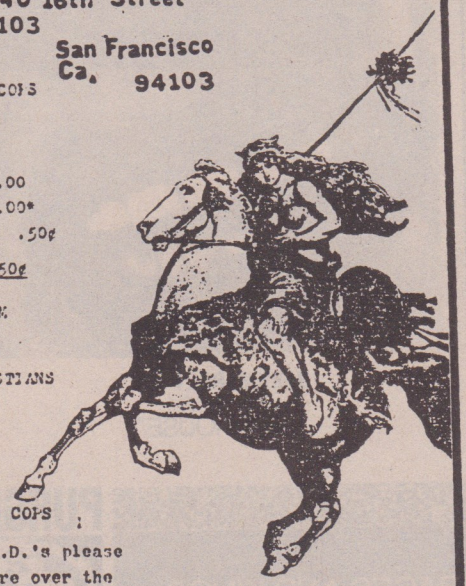

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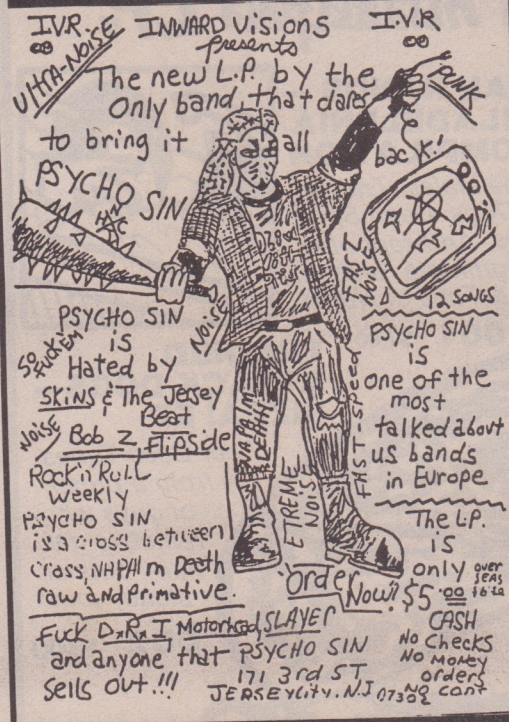

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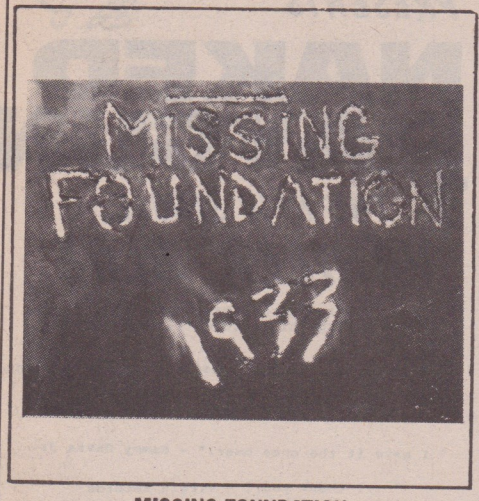

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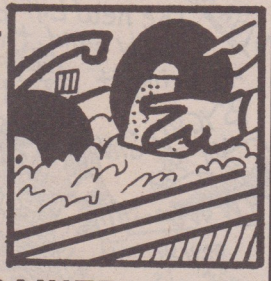

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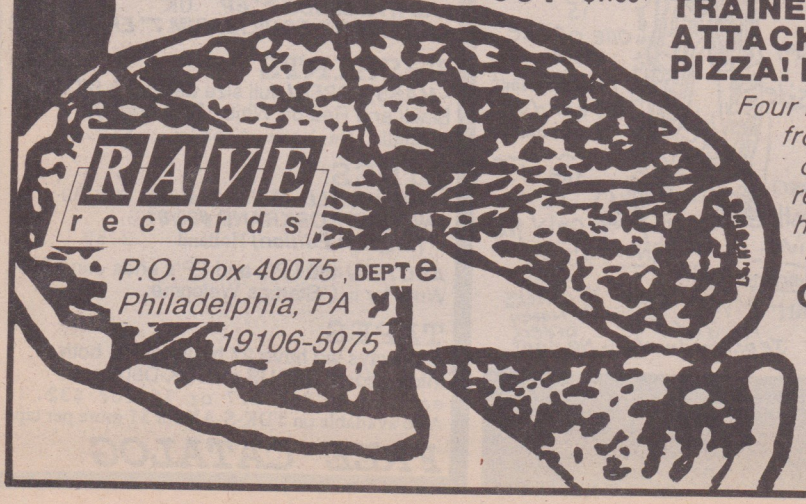

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England- Well, I guess first of all I'll say hello (especially to Gvido of Boegrad, Yugoslavia—Bonjour Gvido!). I must say I was going to write a scene report ages ago, yeah I know but how many people out there agree with me huh? Quite a few I guess, come on let's see what's going on in your country, come on Sweden, Finland, Norway, Denmark, etc. Let's see some reports, don't just rely on the same people. Get writing now!

Ok, I guess I'll go on about what's been happening in the UK scene at the moment and over the past few months.

As said in the UK report in #55, the AMEBIX have released an LP entitled Monolith but it was not said that the label that has released it is part of EMI. Their LP was selling for £7.00 in the shops and at their gigs they were selling t-shirts for £6.00, apologising that they got them off the record company for £5.00. Also, the LP contained no lyrics as the guy who runs the label is a born again Christian (yuk!) and didn't want those lyrics printed, leaving AMEBIX to do it themselves. No gods no masters huh? I'll admit their last tour was £2.00 to get in, but why sign to a shit label like FM/Revolver (disributed by EMI). This is not a slu—I'm just stating the facts.

SACRILEGE also got a mention in #55 and this is a band that has totally changed their morals. Once being a decent band they have gone for the total sellout metal band look (ONSLAUGHT #2). Now they use their female singer Tam to promote the band with leather-clad poses of her in shitrags like Kerrang. Also signing to Under One Flag which is part of Music For Nations (which you most probably know as the top metal/thrash metal independent (?!??!!) label over here). Obviously, this label (like AMEBIX's label) is just interested in money, they (like Combat in the US) want a monopoly on the thrash metal and hardcore scene. It's doing it quite well in the US but with such a close-knit scene as the UK (apart from those who have nothing to do with the scene like Exploited, GBH and English Dogs), very few have taken the bait; let's hope it stays that way. But they have released and are releasing vinyl by the likes of Agnostic Front, Circle Jerks and AOD. AOD ought to get off that shit label now and perhaps licence their next release to Manic Ears, Peaceville, Earache or other worthwhile UK independent labels. Come on AOD: don't give a shit label like MFN/Rough Justice/Under One Flag the chance to sell your product. Labels like MFN and Roadrunner and magazines like Kerrang, Metal Forces and Metal Hammer, as well as the music weeklies like Sounds, NME, etc, seem to be showing more interest in hardcore—especially the bigger US ones.

Anyway, enough of that crap and onto the UK scene in general. Um, let's see, ATAVISTIC have had a 2nd EP out, released by Loony Toons Records who have released the likes of ANTIDOTE ALTERNATIVE ATTACK and ACTIVE MINDS. Why do they all begin with A? Odd. This is quite a new label and they are a very dedicated bunch of guys, they also distribute foreign releases at very cheap prices. So get in touch if you want stuff distributed over here. CIVILISED SOCIETY?'s 2nd LP, Violence Sucks, seems to be getting good reviews; they've been playing out a few times but they cancelled their planned tour of Norway due to financial reasons. They recently supported MDC down in London and went down very well. Hammy, the male singer of the band, also runs Peaceville Records. He is working very hard to keep it going, so buy his releases as he is totally dedicated and you'd be hard-pushed to find a person that cares as much as him. So do him and yourself a favour and buy his releases, ok. He seems to be one of the very few that is interested in releasing UK hardcore/thrash. The first LP to be released in January is a compilation LP called A Vile Peace with graphic artwork by John Yates. The LP includes DECADENCE WITHIN, DOOM, CHUMBAS, VISIONS OF CHANGE, HELLBASTARD, AXEGRINDER and lots more with a selling price of £4.00!! Incidentally, RCA(EMI) offered to distribute it for him but he refused and is doing it himself. Come on you purists, if that ain't cool then what is? Those who criticise should shut it.

John Peel of Radio 1 has been playing quite a lot of hardcore/thrash on his show which surfaces 3 nights a week from 10 pm until 12 pm. Bands that have had sessions lately are HERESY, NAPALM DEATH, EXTREME NOISE TERROR, ELECTRO HIPPIES. John Peel seems genuinely interested in the bands so hopefully others will get the chance to appear. In fact, he's just playing the Ignition 7" while I'm writing this. Eeee, I think I'll buy that!

CONCRETE SOX have recorded their 2nd LP, titled Oops, Sorry Vicar! and it looks set to be released on Manic Ears and is rumoured to be a stormer. I've been told Vic the guitarist has left but this has yet to be confirmed. Stablemates CHAOS UK should be entering the studios to lay down tracks for their next LP.

DECADENCE WITHIN have lost the services of their singer, Am, leaving Slug to carry on vocals on his own.

HEAVY DISCIPLINE have released a 7" but I ain't heard it yet, judging by their demo tape it should be a good 'un. EXTREME NOISE look set to release thier next vinyl on Peaceville after a business discussion at the London DRI gig. Back to Manic Ears, Shane has been puttting out a few LPs. The Desecration/ Subverse split LP rules. Desecration remind me very much of the ELECTRO HIPS while Subverse are let down by a bad mix. Spermbirds have also had their LP issued on M.E. for UK release only. Shane might be finding money a bit tight lately after the recent visit by MDC as he lost £1,000 due to bills. Come on MDC, go easy you nearly ruined him!

Earache Records seems to be making its time releasing vinyl by other bands, while of the two releases. The NAPALM DEATH LP is selling by far the greater with sales of 10,000 already clocked up. There were rumours of a STRAIGHT AHEAD 12" but nothing has appeared as yet. CHUMBAS played an El Salvador benefit at Bradford Manhattan Club, quite a good turnout. CULTURE SHOCK played Leeds and Bradford recently but unfortunately I missed them both times, their LP is a definate buy, keep up the work guys. One note on C.S.: they'd said that all the thrash heads don't come to their shows, but it's just the same people as other punk shows. Also, I've seen people dance violently even to them, and not just males.

RIPCORD, GENERIC, NAPALM DEATH and Subverse played an intense show at Liverpool's HC venue, Planet X. RIPCORD have a new bass player, Jimmy ex-N. DEATH, he's got a bloody long way to travel from Birmingham to Weston-Super-Mare for practices. GENERIC have speeded up now and play really raw hyperspeed thrash They've just had a 7" released either on Meantime Recs or Loony Toons, I'm not sure which. N.D. played as mad as usual tbat night and their replacement for Jimmy is Shane from UNSEEN TERROR. Mitch, the guitarist from U.T., filled in for N.D. in place of Bill on a short European tour due to Bill's unavailability due to college. UNSEEN TERROR's LP has been recorded and is released on Dig's Earache Records. Canada's Subverse were a lot better than their split LP—intense, cool guys as well, hope you enjoyed your stay over here guys.

Speaking of Meantime Records, which is run by Ian of DAN, vinyl has just be issued by the INSTIGATORS in the form of a live LP tagged Wall of Sound. Planned for early next year is an LP by HELLBASTARD who play intense grinding straight edge —oops

Deviated Instinct

Doom

Napalm Death

sorry— I mean stenchcore. Great lyrics as well, one cool band. HDQ have recorded a demo which I believe is coming out in LP form on Meantime. As usual, I haven't heard it yet but I've been told it's great from a reliable source so you've got no excuses not to buy it, have you?

INSTIGATORS are on tour in Europe (yet again!) as I write this. They are bringing out an EP on Double A Records from Germany. They return to the UK to play with Attitude, NAPALM DEATH and HERESY at Stevenage near London. Attitude only played one other date which is at Birmingham's Mermaid, the night before.

DEVIATED INSTINCT have lost the services of Snappa their bass player. Hope they find a replacement soon. They should have an LP out on Peaceville early next year.

HERESY have had an EP released in Germany with a single pressing of 500 copies, must be nice to know it'll be a collectors item right away, woweeeeee! AD NAUSEUM have had their debut LP released sometime ago titled Greatest Show on Earth. DOOM from Birmingham seem to be on quite a few peoples tongues at the moment. They are a hot clone of a Swedish Discharge clone band (make sense? Good). They've been snapped up by Peaceville and a 12" is planned for early next year.

VOID OF SENSE are a metallic thrash band from Manchester who have recently released a cool demo, caught them live at the Mermaid and they showed well for such a crap P.A. FALL OF BECAUSE from Birmingham have been quiet for a while, they play slow, powerful grinding thrash with an original and captivating sound, they've a demo available but as usual I ain't heard it yet. ANTI-SYSTEM have called it a day quite a while ago due to various reasons. Seems that AYS have split as well although some members have formed another band. I can't recall the name just now, oops! ANTI-SECT's proposed LP hasn't surfaced yet, I guess they are still recovering thier losses when they had their van and all their gear stolen from outside thier home after just returning from a UK tour.

STUPIDS have just released a new LP called Jesus Meets the Stupids, typically stupid Stupids and I think the joke is wearing thin and becoming very boring. Definately not one of the favourite bands amongst hardcores/punks, etc but they still pull a lot of people at gigs. US bands are starting to hit these shores, DRI and Holy Terror came a while back. Basically, I didn't enjoy DRI one bit but they seem popular amongst the metalheads. So much for Kurt being afraid of HC selling out of its morality, halhalha! Good joke that, me old cocker. ND and HERESY supported them at Nottingham and just ND at London. I must say ND blew DRI away both times both musically and attitude wise. It was £4.50 to get in at London. ND were pissed off at the door price but decided to play so as not to let any fans down who had come to see them. ND asked for £260 they took £100 for themselves and donated £150 to the No Censorship Defence Fund. Don't think DRI are as popular amongst hardcores/punks now. Big business in HC sucks, but then again I guess they are metal band now.

MDC came through next, they rocked at Nottingham's Garage with CHAOS UK, Subverse and RIPCORD supporting.... a great night.

Circle Jerks/Gang Green tour next and all the pretentious hype showed what a load of bullshit these bands are full of. Chris Doherty actually kicked and dented my friend's car and then ran onto his double-decker bus after the Notts Garage show. Ooh, wowee my hero, must have taken a lot of courage and beer to have done that, boy you suck shit rock star. European bands have been in action in the UK and deserve more coverage than these US ones (boy, am I bitchin' or what?). Most have lost money but enjoyed themselves quite a lot apart from CCM's singer who got attacked by some people (?) with an axe at their London show. Hope you're ok, they carried on and did their Liverpool show and the atmosphere wasn't too good there. Hope they didn't get too bad an impression of the UK. Lärm and Heibel toured with HERESY. They played locally at Bradford's 1 in 12 club. A great turnout and a good time was had by virtually everyone. Shock of the night was a group of Swedish people which included the band Filthy Christians who got up and played a mind-numbing short set of ultra speed thrash. They just about stole the show that night.

Negazione toured a while back and I'm afraid to say they lost quite a bit of money, I hope they come back sometime as they were great. Rhythm Pigs toured here, and unfortunately had their car stolen with all their passports and money in but they still carried on the tour. Sorry I missed you live.

Fanzine wise, the UK has some great ones. Problem Child is a great A5 zine and Paul is puttin a lot of hard work into this project, issue 8 1/2 should be out soon. No.8 is out now and incs. HERESY, INSTIGATORS & ATAVISTIC (40p+IRCs). RIPPING THRASH has just released a new issue which incs Negazione, Lärm, L'Odio Social (20p+IRCs, A5). Stagedive #3 should be out soon incs DOOM, ATAVISTIC and lots more (25p+IRCs). Across The Great Divide is a great international zine and the latest, #5, is great (20p+IRCS A5). Includes False Liberty, Ian Mackaye, Kafka Proces. Phoenix Militia is an underground thrash metal/HC zine and Bill the editor is a real cool guy, new issue just out incs NUCLEAR ASSAULT, EMINENCE STRAIGHT AHEAD, DEVIATED INSTINCT and lots more really jammed packed (40p+IRCs A4). 10 Years On new issue is just out with a free flexi with 3 bands on it and I know one is the INSTIGATORS. The zine has RIPCORD, DIATRIBE and more. I think the price is 70p+IRCs. Future Now is the only glossy UK zine it's A4 size but I felt it wasted a bit of space, great project though and comes with a flexi with tracks by HERESY, STUPIDS and VISIONS OF CHANGE (£1.00+IRCs). Raising Hell is still going strong, don't know when the new issue is due out a great A5 zine, keep up the good work, Ben.

Ok, lastly I just say that over the past 10 months quite a few metalheads have been getting into HC/thrash/punk and quite a few have been getting into the lyrical/attitude side as well. Some of them have even turned veggie and/or straight edge and come to shows, etc, which is really cool. Just thought I'd say that as most impressions of metalheads is not good. Underneath, most of them are cool people they just need a bit of enlightening, it's working cool over here!

Right, sorry I've waffled on a lot bye for now Nick R. Oh yeah, bye Ovido. Sorry, to only go on about bands but MRR needed a good update—more variation next time ok. Lastly, people waiting for replies, tapes of me, sorry for the delay. I'll catch up soon, I promise. Take care....Nick.

P.S. Late news: BAD DRESS SENSE, who released a great, melodic 12" have split up and formed a new band called SINK. DEFAULT from Peterborough/Nottingham (?) will be releasing a 7" soon. Don't know what label it's on, saw them supporting the Jerks and Gang Green and they were great, hope they go far.

P.P.S. Here's some contact addresses: Manic Ears/Chaos UK/ Box 666, Full Marks Bookshop/ 37 Stokes Croft/ Bristol BS2 3PY... Peaceville/Civilised Society?/ 28 Howard St/ Batley WF17 6AA... Meantime/Dan/ 11 Salutation Rd/ Darlington, Co. Durham... Earache/Heresy/Future Now/ PO Box 144/ Nottingham NE3 4GE... Loony Toons/ Top Flat, 23 the Esplanade/ Scarborough YO11 2AQ... Napalm Death/ 117 Lazy Hill, Kings Norton/ Birmingham B38 9NY... Atavistic/ 48 Graystone Rd/ Whitstable, Kent... Axegrinder/ Jel/ 27 School Gren Lane/ Northweald, Essex CM16 6EH... Extreme Noise Terror/ 1 Moffit Ave/ Ipswich, Suffolk IP4 3JG... Electro Hippies/ Llysfaen, Spring Vale/ Rainford, Merseyside WA11 8PB... Deviated Instinct/ 81 Drayton Rd/ Norwich NR3 2DN... Ripcord/ 14 Cornwallis Ave, Worle/ Weston Super Mare, Avon BS22 9PF... Chumbawamba/ Agit Pop/ Box 4, 46 the Calls/ Leeds LS2 7EY... Generic/ Box Flat Earth, Common Ground/ 1 Charlotte Sq/ Newcastle NE1 4XF... Ad Nauseum/ 44 Malins Rd, Buckland/ Portsmouth, Hants PO2 7BA... Doom/Sorethroat/ 12 Blackwood Rd, Streetvy/ Sutton Coldfield, W Mids B74 3PH... Void Of Sense/Metal Duck/ 25 Park Rd/ Timperly, Cheshire WA14 5AS... Instigators/ 12 Bell St, Newsome/ Huddersfield, W Yorks HD4 6NN... Hellbastard/ 96 Abbot Ct/ Chandless Estate, Gateshead NE8 3LA... Problem Child/ 51 Yeading Lane/ Hayes, Middx UB4 0EN... 10 Years On/ 26 Main Rd/ Trimdon, Co Durham TS29 6QD... Ripping Thrash/ 25 Elms Rd/ Burton On Trent, Staffs DE15 9AQ... Across The Great Divide/ 81 High St, Prestwood/ Great Missenden, Bucks HP16 9EF... Stagedive/Sorethroat/ 11 Saville Ave/ Emley, Huddersfield HD8 9SQ... Phoenix Militia/Carcass/ Thornwood, Tower Rd No./ Heswall, Wirral, Merseyside L60 6RS... Raising Hell/ Box 32, 46 the Calls/ Leeds, W Yorks LS2 7EY.

Chaos UK

Ripcord

P: Mik N.D.

Void of Sense

P: Dave Dork

Carcass

Hellbastard

Wales- "Croeso I Gimru (Welcome to Wales)". Fuck the stupid shitty clichés, boyo. I don't live on a mountain, fuck sheep, or live underground in a cave with pixies, okay? This here is a scene report from Wales (Gal[l]es), a Celtic country to the West of England, on the landmass of the island Britain. There's a hell of a lot happening here, both in North and South Wales, and I'll try to cover at least the core of it. Right then. We begin in Newport (Gasnewydd), in the South Eastern part of Wales. Most of the gig happenings are usually either at T.J.'s (formerly El Seicos) or the Riverside Suite of the Newport Centre, since the illustrious Stow Hill Labour Club closed its doors in mid '87 (this was the punk/independent centre of the known universe, but alas..). Gigs happen approximately 2 or 3 majorish events per month plus maybe some local gigs in between. Also, there is a Monday night get-together at T.J.'s where people of like-minded persuasion get together and talk, play records and bitch about people who aren't there (like punk rock maan), so if you're in the area come along and make a formal introduction.

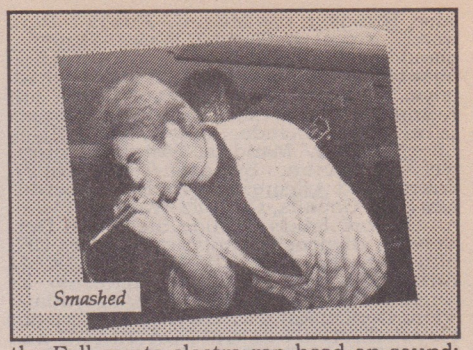
Bandwise, the Newport/Cwmbran area is almost a bustling metropolis of guitars and distortion-pedals these days, with lots of bands forming, splitting up, reforming, dying, etc. First up is the street credible COWBOY KILLERS, who sound like your budgie being slaughtered (DKs, Die Kruezen?): spastic thrashpunk- vocalist has lots of tattoos - ask for photos - nude ones $10. They can be contacted at 80 Brynglas Dr/ Brynglas, Newport/ Gwent, Wales. They should have a new demo for sale by now so... Moving along we have FENNELLA FIELDING, who have a thrashy , rockish punk sound, tinged with blues and dry wit influences. They can be contacted at 34 Archibald St/ Eveswell, Newport/ Gwent, Wales. They too should have a demo for sale. On to the legendary ABS, who have only been going for 8 or 9 YEARS (!) , have already recorded a 7" EP, and are in the process of releasing a miniLP for English record label Vinyl Solution (home of the Birdhouse, Stupids, etc). In the summer, Newport's bastard sons SMASHEAD (Bauhaus meets the Exploited? Sorry Gary) split up (merely documenting a fact here, readers). Other bands continue with the DARLING BUDS, who are, after releasing a single on their own label, about to sign to a majorish English indie label. They should be on the front cover of Smash Hits or Look In by the time you read this, and sound (to put it politely) not unlike Scotland's The Shop Assistants. On a noisier front, there is the uncompromising (to say the least) battering ram of SATAN CRASH ("You are being driven in a car, along a winding road at 140, tied helplessly to your seat, you see out of the windscreen that the road ends in a sheer drop of a thousand or so feet before you": Noisearterrorism), and its bastard offspring P.R.E.Y. (Noisearterrorism in a more hardcore direction), both these ensembles can be contacted via Inward Collapse, c/o 2 Somerton Pl/ Newport, Gwent/ Wales NP9 2DE. Also, one last mention to ENTRAIL OF JOY (Pigsheads, etc - disciples of the Happy Flowers school of motoring) also c/o I.C..

On to Cwmbran now the home of such punk rock legends as IMPACT (not the Italian band), who used to play noisy thrash before it was totally trendy and 10-year olds carried Metallica skateboards. They released a few good demos and one single that you should avoid like the plague (only my bigoted personal opinion readers), and I believe are still together but I don't know their address (that's 10 points for a fuckup). Other Cwmbran bands include SKULL ATTACK, who play a mixed sound of Oi and faster circa '81 punk, c/o 13 Creswell Walk/ Fairwater, Cwmbran/ Gwent, Wales. Still in Cwmbran, INFEST have apparently split, which is a shame because they seemed like a talented bunch of chaps. They had a skatespeedcore type sound, with lots of guitar wanking and Septic Death patches, rumoured to be forming another band... Moving on (time waits for no fucker) you have THE FAYRE (Shockabilly meets Salvador Dali?), destined to release an LP on Inward Collapse. Can be contacted at 13 Canberra Close/ St. Dials, Cwmbran/ Gwent, Wales.

Now then a real treat for you: CARLTON B. MORGAN AND THE SUPERNORMALS (who have as a band realeased a few artifacts, including a recentish mini-LP on English label T.I.M., which is a subsidiary of major indie label Abstract), continue in their vein of bluesy dirges and Sheena Easton covers (Sheenic Youth anyone?). Lastly from Cwmbran there is SHY MAHONE/QUARRYING QUADS, who I don't know if they are still going or what, but they have a drum machine driven, bluesy noise bop kind of sound (not unlike English bands 3 Johns or A Witness). Also, I must (though I don't know why) mention Pontypool's HUMAN ERROR, who last time I heard were looking for a new guitarist (sound like Disorder, Exploited.). Carrying on up the valleys, you have CLASSIFIED PROTEST, who have been together for quite a few years now and have just had some lineup changes, as well as shaping a new harder sound. They can be contacted through the vocalist Pig at 30 Waen Gron/ Cwm Celyn, Blaina/ Gwent, Wales. They have quite a few demos available so write 'em. Still in the valleys, POLITICAL REFORM recently split up due to not having a vocalist, they sounded fairly much like English bands Concrete Sox, Conflict and Ripcord. They put out a demo tape which might still be available from Mudgey/ 85 Ysguborwen/ Sirhowy, Tredegar/ Gwent, Wales NP2 4PP. Still in the South Wales valleys, you have the ANAL VAPOURS, who are supposedly a speedmetal band, but they sound a lot like Discharge circa "Never Again" (I think a definite name change is in order). Moving to Merthyr, last Wales bastion of skinheadism (barring Cardiff which I'll came to later), you have FOREIGN LEGION, who have played a few times in France, once with Berurier Noir, to a few thousand people. They have what I can only describe as a very dated sound (kind of Oi-ish/late 70's), they put out a single in '86, of which I don't know if any are still available.

Still in the Southern part of Wales, we travel West a bit to the capitol of Wales, Cardiff (Caerdydd). I don't know of any bands at all in Cardiff at the moment since the HERETICS ceased to exist, and ICONS OF FILTH and NO CHOICE (who put out a good single entitled "Sadist's Dream" in '85) went up their own arseholes. Although gigs happen fairly regularly at both the Clwb Ifor Bach (who the fuck's Small Ivor? And why's he called small?) and the cramped Ritch Bitch, which is about as big as Richard Nixon's armpit and twice as smelly and full of the occasional bunch of arseholes (American translation: Assholes). Moving West to Swansea (Abertawe), where gigs happen at the St. Phillips Community Centre or sometimes at the University. Bands from around the Swansea area include both SHRAPNEL (from Briton Ferry) and SYMBOL OF FREEDOM (from Pontypridd), who just put out a split 7" EP on their own label, which is available from Steve/ 18 Derwendeg/ Glyncoch, Pontypridd/ CF37 3BS Wales. About 2.20 pounds should cover it if you live in the USA, same for Australia and the rest of the planet, about 1.75 if you live in Europe and maybe 1.30 in the British isles. Also from the Swansea area (I think) are LIFE CYCLE and SEPTICEMIA, who, if they are reading this, should get in touch.I think that PICTURE FRAME SEDUCTION, from West Wales, are still going after putting at least 1 LP out (does anybody care?), they have a metally powerpunk sound kind of like GBH/English Dogs.

Up to North Wales now, where things are really groovy, around the Bangor/Caernarfon area there seem to be quite a few bands, mainly Welsh (Celtic) language bands, including YR ANREFN (The Disorderly) - chunky '77ish melodic and thrashing; DATBLYGU (Development) - The Welsh version of the Fall?; TRADDODIAD OFNUS (Fearful of Tradition), who now live in London England and have a Celtic folk meets modern industrial fusion sound (very interesting indeed). Also from that area are the likes of IGAM OGAM (Zig Zag), who play great pop in a kind of indie vein; ELFYN PRESLI (?????) who I think also now reside in London and play excellent, thrashing punk with a hard rock edge (like, primal, maan). Why has there never been an LP from these wonders?; PLANT BACH OFNUS (Small Child Tradition), who have a kind of


Smashed

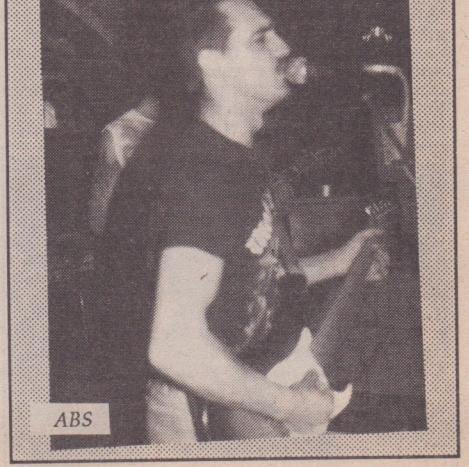
the Fall meets electro-rap head-on sound; and LLWYBR LLAETHOG (?) who are an electro/scratch/rap/etc band. All these bands can be contacted via the Yr Anrefn and Celtic Worldwide record labels, c/o Myddfai/ Fford Deniol, Bangor/ Wales.

Also from North Wales you have the bilingual FFLAPS, who sound like the Slits meet Motorhead (yeehah!) and can also be contacted at the Yr Anrefn address. Incidentally, the Anrefn label has a large number of releases, so ask for a catalog, OK (Don't forget the IRCs)? Last band I'm going to mention from North Wales is ALTERNATIVE ATTACK who have a great metallish powerpunk sound like Discharge/Concrete Sox and have a single for sale entitled "No Turning Back".

Last and by no means least, we go back to Southeast Wales, the home of the likes of DISMANTLER (scheduled to release an LP on Inward Collapse), who have just moved to the North of England to attend classes at Manchester University. Anyway, they are, um, different and sound a lot like a mute cross between the Butthole Surfers and Sonic Youth (I say mute because at the time of going to print they still didn't have a vocalist and were carrying on just playing instrumental grunge wrestling tunes). They can be contacted via Inward Collapse. Still in "border country", where Wales and England join, you have the likes of BIG WHITE HEAT, who sound like the Clash meets Green on Red and Bruce Springsteen ("I was born in the CIA...."), and PENGUIN, PENGUIN, who I don't know if they are still in existence but have a wacky indie kind of sound (yawn). Lastly, two bands that I know little about but would like to know more about are AFTERMATH from the Y Fenni (Monmouth) area, rumoured thrashing speedcore/speedmetal (Grr Satan, grr spandex, grr guitar solo) kind of sound, and the supposedly vagrant industrial ensemble MARWOLETH AM BRAN (Death of Crow), who I witnessed playing on a cold, snow-covered mountain in the middle of the wilderness (Mid-Wales) and have heard nothing about since. I hope they are still in existence...

Anyway to furnish some valuable addresses here in Wales.

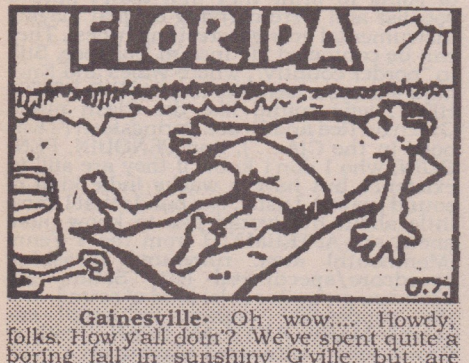
Firstly 'zines: including Nuclear Sunrise c/o 7 Beach Hill, Milfordhaven/ Dyled, Wales/ SA73 2QN. And the first Newport


ABS

'zine, Reaction, c/o Mike B/ Flat B, 9 Eton Road/ Newport, Gwent/ Wales. Reaction should be out by the time you read this and about 55 pence should cover it in the British Isles, I'd say 3 IRCs for everywhere but Europe and approx. 1 pound to Europe. Other 'zines include the very good Black Sheep, Box D/ Mandela, Swansea University/ Singleton, Swansea/ SA2 8PP/ Wales.; and Artcore, c/o Welly/ 1 Aberdulais Rd./ Gabalfa, Cardiff/ Wales.

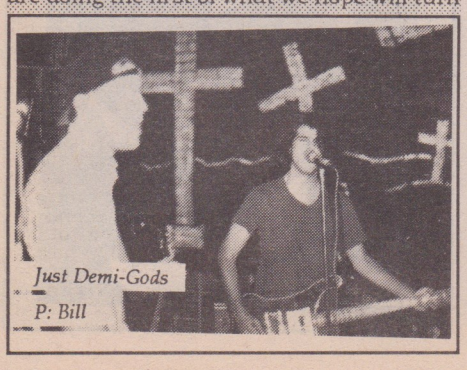
Record labels include Steve/ 18 Derwendeg, Glyncoch/ Pontypridd, Wales CF3 3BS (for the SYMBOL OF FREEDOM/ SHRAPNEL split 7"); Anrefn Records/ Yr Anrefn c/o Recordtau Anrefn c/o Myddafi/ Fford Deniol, Bangor/ Gwynedd, Wales (for YR ANREFN, YR CTRIFF, DATBLYGU and LLWYBR LLAETHOG vinyl); "W.O.W." Records/ 50 Ronald Rd./ Newport, Gwent/ Wales (for the first 3 7" EPs and another on the way, split single with England's The Sect and Wales' Cowboy Killers); and lastly Inward Collapse/ 2 Somerton Place/ Newport, Gwent/ Wales NP9 2DE.(I Refuse It[Italy] and Ultima Thule[England] split LP to be released shortly, followed by a compilation LP entitled Crime In My Neighborhood (Vol. 1). Also, Inward Collapse Distribution (mailorder), get in touch for a distribution list to have your material distributed. Zine distribution c/o Reaction (address given).

Well I guess that's it for now, I hope to make this a fairly regular event, so get in touch, thanx for your attention, etc. Yours for now, Russ/Inward Collapse (Saint Jack, where are you bitch?). Oh yeah, if anybody is either interested in trading vinyl, etc., or needs a place to stay if they are coming to the British isles and are thinking of venturing into cultural abyss of Wales, then write me (that includes people from elsewhere in the British isles - drop in for a visit, why don'tcha?) See you.



Gainesville- Oh wow.... Howdy, folks. How y'all doin'? We've spent quite a boring fall in sunshiny G'ville, but are lookin' forward to a spring of superpower punk rock to galvanize our minds. Let me tell you about it.

Shows? There weren't really any to speak of. Aside from Naked Raygun's hot show, not many out-of-towners hit home. Blast! and Raging Slab played a bar so I missed them. I caught Leaving Trains at a campus hub. And some college group put on Fishbone and Love & Rockets. Since then, student gov't productions have dropped off, and that bar I spoke of...it closed. In step, Bill, Var, Darla, Sol, and myself, five terribly bored folks just itchin' to get something going, we decide to open a warehouse for gigs and found the perfect place, only to get weaseled out of it by some cocaine-snorting creep. Well, here's where Weasel Productions is born. In January, we are doing the first of what we hope will turn


Just Demi-Gods
P: Bill

Doldrums
P: Darla

out to be a continuing series of concerts. We cannot afford to do very expensive bands mainly because we like to keep door prices under $5.00. We will be utilizing all of the local community centers promoting many all-ages gigs. We think all bands should call us: (904) 371-4081.

Beyond that, let's talk about local news, okay? Okay. Halloween offered a hot party raging away with DOLDRUMS, the MUTLEY CHIX and new local icons JUST DEMI-GODS. The Chix ruled supreme with their hottest set ever, leaping, grunging, and having fun. A few weeks later, Doldrums rocked out the Bar with JD-G where the intense mix of melodic sharpness and rockin' power that was very appealing. The wacky eyeball guys PSYCHIC VIOLENTS regrouped to play two reunion gigs - the first of which was horrible and the second of which rocked. They sounded a good deal more psychedelic, but I kinda liked it. Guitarist Sam calls it their 'last gasp'. The SMEGMAS opened both shows sounding a bit more indulgent, but I still have hope for them. The Smegma kids played out more than anyone this fall, featured at numerous parties catering mostly to their big high-school following. The SMEGMAS have slipped out of sight recently saying that they are writing all new material for the new year. Good Luck, guys.

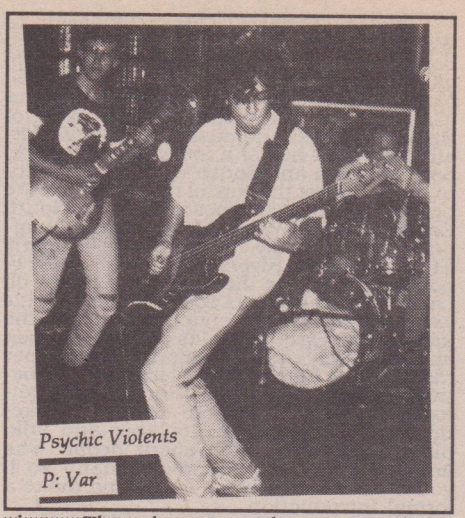
The last very mentionable gig was a party a few weeks ago that we're still trying to recover from. The DOLDRUMS poured out their blazing tunes to a maniac crowd bent on movement. Arms, legs, bodies, hair, no hair, slipped and slid on beer, sweat, and music; the most groovin' experience of the year. It was completely wild. With almost 200 people jam-packed into that house proves once and for all that rock'n'roll parties still thrash out in Gainesville.

Speaking of the DOLDRUMS, right now they're on a short post-Christmas tour up the east coast. They've been playing around Florida a bit lately to good crowds in Miami and Venice. Hopefully spring break will mean a tour towards New Orleans and summer they are looking for maybe a full U.S. tour. No Idea Magazine's Var Thelin hopes to have a four song 7" by the Doldrums in the 6th issue which is due out in March. This will be hot. Contact the DOLDRUMS.

Also, JUST DEMI-GODS will be releasing a cassette soon. It was recorded over Christmas break, and what I heard of it sounded good. They should be playing out a lot this new year, so watch out! Send them about four bucks for their demo, or just drop them a line at: P.O. Box 12302/ Gainesville, FL 32604.

I guess while I'm on the subject of bands, I'll talk about BLOODY AWFUL who are the newest or almost newest kids on the block. I saw their first performance in which they seemed like nervous teenagers trying to play punk. But Greg Ceton of JD-G enjoys them a lot. I'm going to have to see them again.

Also, RAGING PUS BAGS, the local skin band who have been hibernating since they pissed off everyone and aren't playing any gigs, have got a new singer. Rodney [ex-Dead Sexuals] has taken up the microphone. These boys enjoy beating up everything in sight, even if they can't.


Psychic Violents
P: Var

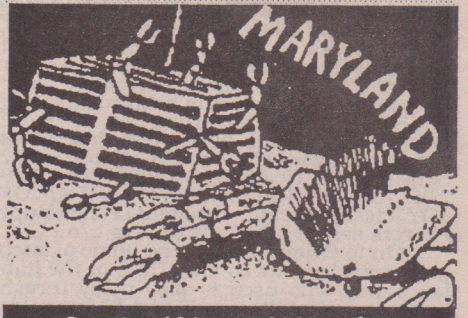
I dunno. You tell me. OFFICER FRIENDLY, a new group, features Sam (PsiVi, D & B) on guitar and Charles (PsiVi vox) on bass. I haven't seen 'em yet.

Also on the zine front...and back...is Bill...I'm sorry...I had to say it. Actually that is because No Idea #5 is out featuring "the ultimate punk cover". It's the greatest in the land, so send $1.50 to No Idea c/o Droog Productions/ 3925 SW 3rd Ave/ Gainesville, FL 32607 for your copy. Don't hesitate because #6 is on its way in March.

Anyways, if we can help it, and we will, there will be mucho going on this spring. We are biding our time til we find a warehouse and we plan on doing a lot of concerts up until then. In the meantime, to locals who read this, start up your own band! We're gonna need you to open for those gigs, guys and gals! You can do it!

Anyways, I encourage everyone to write to me as I like to get mail, and I like to write back. My address is 1210-1 NW 11th Ave/ Gainesville, FL 32601 and you can call me Yogi. Adios.

P.S. A tip of the hat to the only other Florida folks that I know are up to lofs of no good: Naked Lunch Productions in Tallahassee (Howdy,Mike) and Dan Destructo and the indestructible No Fraud from Venice! (you guys are invited to play up here soon—write!) but you can write Dan at 475 Fox Glove Rd/ Venice, FL 33595). That's all folks...I swear!



Greetings! It's now 1988 and it's time for another Baltimore scene report. It's been awhile since I reported on what's been happening here only because nothing much DID happen since the Eutaw St. Clubhouse closed in the summer of 1986. But now alot has happened. A lot of it good and some bad.

The bad news is that ever since the clubhouse did close, the attendance at shows has been really poor. For example, many big name punk bands came thru town and not many people showed up. I was thinking that when big groups came thru then everybody would come out of the "woodwork" (so to speak) and that there would be a large crowd. I guess I was wrong. About 70-80 people showed up for the D.O.A. and No Means No gig and 93 showed up to see 7 Seconds and Justice League. NOW THAT IS SAD!!!!!!!!

Now, a lot of bands are skeptical about playing Baltimore because they're afraid of not getting their money guarentee. (Of

course, some big bands, who shall remain nameless, ask for ridiculously outrageous sums of money anyway). One L.A. band even had the balls to ask for $2500, imported beer, and a fruit and salad tray. NOW WHAT THE HELL DO YOU CALL THAT?!!!!? I call it the "sell-out-rock-star-bullshit-attitude!! " Coz, that's what it is!!

Look, I realize that touring bands need the money for food, gas, lodging, etc. but when groups ask for $2500, etc. that's going a bit overboard (AN UNDERSTATEMENT!!)

Another problem in our so-called "scene" is the stupid. pointless violence! It's worse right now than it ever has been. A certain group of individuals w/ no hair have been causing a lot of trouble at gigs lately. It seems that their idea of fun is beating the fuck out of people who are trying to have some "real" fun. Now I think that's FUCKED!!! We're basically having a war between the punks and the skins. I mean I don't understand it because, and correct me if I'm wrong, both types go to shows and listen to the same music. SO WHY FIGHT??!!!!??

So, any touring bands out there who want to play here might want to think about that real hard and maybe avoid Baltimore until this bullshit clears up.

Anyway, besides all that, there is good news to report on. And that is a lot of new local bands have popped up since the last report.

SPOT MARX THE X is the band I play drums for. We're basically a punk band w/ some hardcore thrash thrown in. We've been playing around town since June of '87. We got to open up for D.R.I. on their "Crossover" tour (then under the name of DARWIN's THEORY). We changed to S.M.X. at the end of the summer. We don't have an actual "up for sale" demo tape out but we did record a basement demo which sounds pretty good for being produced in a basement and not the studio. If anyone is interested in obtaining a copy of this tape send me a blank, 90 minute cassette and I'll run you off a copy on my handy dual deck sitting next to me. I'd ask for money but it's not worth selling yet.

S.M.X. really wants to tour this summer (preferably the east coast right now. It will be our lst tour and we want to get the feel of things if you know what I mean). If anyone can book us we'd love to play in your town. We're dying to get the helf out of here!! Also, S.M.X. is scheduled to appear on a Baltimore comp LP called Squashed Ants w/ about 9 or 10 other local outfits. It's been delayed on getting out because of financial reasons. We need $700 or $800 to press like a 1000 copies or something like that. If anyone wants to donate cash to this please do (JUST KIDDING!!!) It's going to be released on Brotherhood League records.

BAZOOKA JOE is another new band to hit the scene. They are a 3 piece who formed this past summer. In describing them, they sort of sound a little like Husker Du. They have a real distorted sound. They do a real cool cover of Motorheads' "Ace of Spades". You can contact them by writing the Brotherhood League.

THE CRIMINALLY INSANE are sort of new but not really. They've been around for a little over a year and have opened up for touring bands. They are fun to mosh to playing their own brand of fun punk. Along w/ BAZOOKA JOE, they are also appearing on the compilation LP. They have a demo tape out which may still be obtainable. Write the BL if interested.

Spot Marx the X

WHITE NOISE is another new group that have formed. This band is really hot! They sound across between Slayer & The Accused. They have a demo out simply called The Generic Tape. I don't have an address for them so I guess write me for info about them.

RED DIE # 9 is a band who has been around for a few years but for some reason rarely plays out. They are heavily influenced by Government Issue and even cover some of their songs. I, myself, have never seen them before but they must be good if they're influenced by G.I.. They don't have any tapes for sale but they do have cool stickers and now T-shirts out (XL only) for $6.00 pp. Address is: RED DIE # 9 c/o Larry Hirsch/ P.O. Box 1877 T.S.U/ Towson, MD 21204.

IMAGES are a really great new band to hit the scene. They are a melodic punk/ hardcore band. If you like bands like 7 Seconds, M.I.A., Youth Brigade, & DI then you'll love this band!! MY band has been fortunate enough to have played w/ them. They also just recently opened up for Verbal Assault in D.C. They have an 11 song demo cassette out called Yours Not Mine which is really great!!! The sound quality is superb!!! This demo is an absolute MUST for your tape collection and is available for $4.00 pp. Write to: IMAGES/ 493 Margaret Ln./ Arnold, MD 21012.

Other new local bands are: IRON CHRIST, SHUDDER TO THINK, E.O.R., UNDECIDED, THE HATED, HALLOWED BANE, BLACK FRIDAY, DERANGED, 706, CONFUSCIOUS NECKTIE, DARK CARNIVAL, BURRIED DROOG, THE UNKNOWN, THE ALMIGHTY SENATORS (kind of like the Butthole Surfers meet the Red Hot Chili Peppers), & MOSS ICON.

Like I mentioned last time, we do have an alternative radio station that plays punk/hardcore. On Friday's there is a show called " Pandora's Box ". Send tapes and records to: WCVT c/o Rod Meisy/ Towson State University/ Towson, MD 21204.

There is also a show on Saturday nights called "The Crosswalk". Please send all material to Joe Poodle at the same address.

To reach the Brotherhood League write to: THE BROTHERHOOD LEAGUE c/ o Skizz/ P.O. Box 36401/ Baltimore, MD 21286-6401.

Well, this concludes another scene report. Hopefully I'll be writing more in the future for MRR. Until then.....

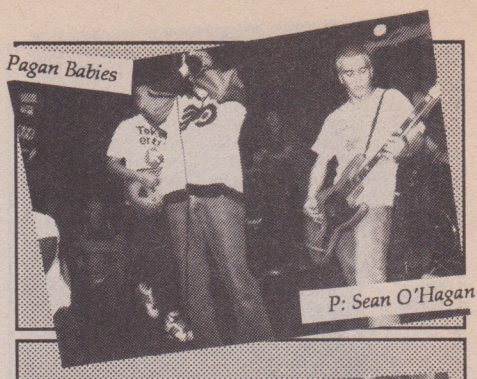
PLEASE WRITE OR CALL ME:
John Stefanowicz [(SPOT MARX THE X)/ 33 Warren Common/ Cockeysville, MD 21030/ (301)667-6369

Philadelphia- Hello, hello, hello. Greetings from the City of Brotherly Love. It's been a while since the last report, so there's lots to talk about. First off, my name is Paul and I will be doing the scene reports, taking over for Mark. Let's move on...

Records: lotsa new releases beginning with ELECTRIC LOVE MUFFIN. Playdoh Meathook is a rocking, upbeat disc. It's on Buy Our Records. SCRAM - Stand Up - can't say enough about this trio—reggae, soul, funk, rock, great record on BYO Records.

McRAD has released a record on Beware. Rave Records has 2 new releases: Discpan Hands Philadelphia comp LP and TRAINED ATTACK DOGS Pizza EP.

+PLUS+ Records has 3 new releases beginning with HOMO PICNIC, a solid release from these veteran rockers. LEGITIMATE REASON's 7" EP has 4 very cool tunes—it rocks. The SERIAL KILLERS Roadside Rendezvous will be out by the time you read this. These ghoulish maniacs play some very ruling mid-tempo punk, great lyrics to boot. Don't forget the That Was



Pagan Babies

P: Sean O'Hagan

Trained Attack Dogs

Then This Is Now comp w/ F.O.D., RUIN, E.L.M., and SCRAM.

Other record news: PAGAN BABIES' EP, Immaculate Conception, has 8 raw, youthful tunes, out on Positive Force. They are going into the studio to record a full-length LP for Positive Force. DEAD MILKMEN have released about 5 new records, all going quadruple platnum.

Lotsa bands still rocking on: DEADSPOT, E.A.B., SHE-MALES, HOMO PICNIC. New bands include ARRESTING OFFICERS, FEAR OF LIFE (out of NE Philly). LEGITIMATE REASON broke up, and the remaining members are now called DEEP SIX. HINCKLEY'S REVENGE has a new bass player called Tweets. They changed their name to BAM BAM (DUDE-BOOTS).

Club Pizzaz is still the main venue, with a lot of kool bands playing there. The shows are done by Chuck Meehan, so contact him at (215)387-0789.

Fanzines: Threatening Society is a governing zine. Amen contains the deffest artwork, and Philly Zine is very cool.

That's about it for now.
Paul McKenna/ 2130 Longshore Ave/ Phila, PA 19149

Lehigh Valley- Yo! Guess what? The Lehigh Valley is back! I took it upon myself to write a scene report since no one has in a year or so. First things first: The Lehigh Valley is the happening place in eastern PA—good turnouts for shows, great hall, great bands. Touring bands have been stopping in and giving great performances, but on the home front, L.V. bands are really fucking great.

WORD MADE FLESH is made up of former members of YOUTHQUAKE (who broke up last summer) and their drummer's older brother. They rock hard with a great, original sound that reminds me of DC bands with a touch of The Subhumans' ska stuff. They're really tight and great.

FOURTH RIGHT, a powerful straight edge band, has played some shows recently and really rocked. They have a lot to say, have intelligent lyrics—not just straight edge "X on hands" stuff.

There is also YOUR FUNERAL who sound like old NY bands. IGNORANT VIOLENCE is another L.V. band who sound like The Descendents.

THE RUSSIAN MEATSQUATS are as funny as ever. They added a second guitarist and a new vocalist and have a slight metal edge now as compared to their record.

Finally, we get to the new L.V. band on the rise: MUG FACE. They have a totally original sound, melodic like the DC bands but with power like the NY bands. It's kinda hard to explain. They've made several road trips and will be touring this summer. Most likely, their record will be out by then too on

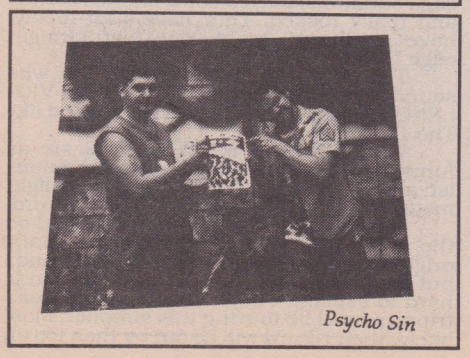
Brubaker's record company.

To play shows here, call Allysa (215)838-8446 or write to one of the bands. WORD MADE FLESH (215)820-9426, ask for Royor Dun... MUG FACE (215)435-9313, ask for Jared or (215)866-6484, ask for Dave.

The only address I know is MUG FACE/ 428 E Hamilton St/ Allentown, PA 18103. If you write them, they'll get you everyone else's address. Bye, Rex.

Greetings from NJ. Rob Brown here again; I received tons of letters urging me to continue to write so here's another scene report... Psycho Sin the LP is now available at finer record shops or through PSYCHO SIN. $5 cash to PSYCHO SIN c/o Carl/ 171-3rd St/ Jersey City, NJ 07095. DIRGE has two demos for $3 cash (Lifeforce and Isn't Really for Sale). Write DIRGE/ 5 Windon Terr./ Holmdel, NJ 07733. MENTAL ABUSE: for info write Big Joe/ P.O. Box 505/ Woodbridge, NJ 07095. SOCIAL DECAY and LETHAL AGGRESION just opened up for GBH at City Gardens; we're glad that these bands are movin' up. Speaking about LETHAL AGGRESSION, their LP is just about ready, look for it. CHEMICAL WASTE are a great thrash-hardcore-mosh band, they have an LP ready for your ears; write for their $4, well-produced demo at CHEMICAL WASTE/ P.O.Box 3311/ Ft. Lee, NJ 07024. P. DeMattia, the mad video junkie, has an all-out video for $19. For info write to Demattia/ 8 Haddon Rd./ Hewitt, NJ 07421. Radio shows are every Tues. at 3:30 am WBAI, every Thurs. 7 pm, Pat Duncan WFMV and Paul at 12 midnite 77 punk. Fanzines out now are The Breaking Point, Sound Review (out soon), Jersey Beat. People who care to write or anything please write to:
Rob Brown c/o Sound Review/ 171 3rd St./ Jersey City, NJ 07302.

Dirge


Psycho Sin

Rochester- If you want to be heard, then speak; if not, then be forgotten. In case you have forgotten about Rochester, we're the city on the butt end of Lake Ontario. Things haven't been all that bad at this end of the thruway, and since we are here, we thought you might like to hear from us.

The most favorable development locally has been the emergence of two clubs to become more receptive to HC and punk bands. Although there haven't been a flood of shows, there are definitely more. This is heartening to a town that looked like it was to have no clubs at all that would allow good music. In addition, both clubs have begun nights when people from the scene DJ. The clubs are Idols and Backstreets, and both seem interested in putting on local and out of town acts.

Local band THE STRIPMINERS had a particularly good fall, highlighted by opening dates for Sonic Youth in Syracuse and Poughkeepsie. They also played a fantastic show with Syracuse band GRISLY FICTION at Idol's in mid-December. Both bands played good, tight sets. Said MINERS' guitarist Barry: "All we need is a bus". GRISLY FICTION, who describe their music as "fast, noisy and indulgent", would prefer more opportunities to open up in Syracuse, as it seems that city is having a drought on good clubs.

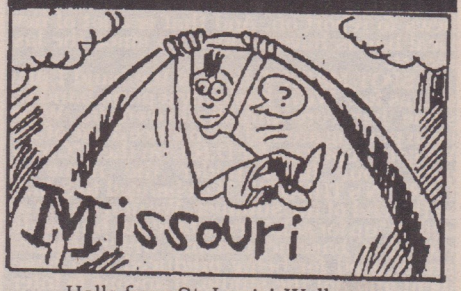
Another show, HUNGER ARTIST with the LYNCHBUGS at Idol's on Thanksgiving was particularly rousing. There were no hassles about dancing and the turkey stuffed crowd showed no signs of slowing down.

Both Idol's and Backstreets have put on good bands from out of town. The most recent have been Scream at Backstreets and the Circle Jerks at Idol's. Both were great shows but the Jerks was definitely more rowdy and reckless. Upcoming shows include the Exploited and Forgotten Rebels, both at Idol's.

Mainly, it's good just to have something to write about. Our scene is small and the city is definitely narrowminded, so even minor changes are great ones. As this was a last minute thing there are other bands that deserve mention (especially the Necros opening up for the Circle Jerks) that I haven't time to, but with the upcoming shows and better atmosphere there will be more reason to write.

Booking info: STRIP MINERS/ 333 1/2 University Ave./ Rochester NY 14607/ phone # 716-546-3584; GRISLY FICTION/ P.O. Box 71 University Station/ Syracuse NY 13210, Phone: Rob Coye 315-478-5599. For any bands wishing to play here: Mick/ 3 Alexander Ct/ Rochester NY 14607; Idol's/ 88 Liberty Pole Way/ Rochester NY 14604 c/o Richard Kaza, Phone 716-232-3410.

Grisly Fiction P: Beth Leonard



Hello from St. Louis! Well, as you may have read (hopefully not) in MRR 56, St. Louis had their first scene report in a while (done by Mike Herzberg.) I'm here to make a few corrections on those subjects and update you on others. I want to say that I had nothing to do with the last scene report, except submit the pictures.

To start off, St. Louis is not the home of your worst nightmares; it is only if you love BIG shows (700+ people) with BIG prices (double-digit dollars) at the door of a BIG club with BIG bands playing. If you do, you can forget it and go back to L.A.

I must say right now our scene looks pretty good. I'm part of a group of scenesters called Not Just Me who are doing shows. (Mike described it in his s.r. but we've changed the name.) We've had a couple of shows under our belts and things look good.

Our first show was an all locals benefit for the future shows by Not Just Me. We had five great bands play at a VFW and charged a low door price ($2.50). It was a smashing success (to say the least) and we had so many bodies inside we had to lock the doors and turn people away. The line-up included ODD SQUAD, BFD, WHOPPERS TASTE GOOD, DEAD PLANET, and ULTRAMAN.

The second show helped to overcome any doubts of our accomplishments. We brought in Toxic Reasons, from Indiana, as our headlining band. The plan was to have Generation Waste (Chicago) and LAFFIN' STOCK (St. Louis) all on the bill. We ended up with only half of Generation Waste due to car problems. So we still had a great show with our 2 locals. Everybody seemed pretty content and a lot of kids helped G.W. get their gas tank filled by buying some of their demos.

The first show of the New Year was our 3-Chicago bands night. We got Screaching Weasel (instead of Number Nine), the Ozzfish Experience, and Generation Waste (all members this time) plus BFD. This was a pretty hot show as far as the bands went, but a few 'differences' arose with the management of the Bernard Pub and we'll just say that NJM is no longer dealing with that place. We were glad to have S. Weasel substitute for No. Nine and Ozzfish re-appeared in this town and everybody had a time finally seeing Gen. Waste. I'll say that I was really disappointed to see a lot of the

kids leave to go see the last showing of the (10-year running) Rocky Horror Picture Show at the Varsity. We will all miss this tradition but I guess most of the people who stayed the entire night were serious enough to be at the show.

I'd like to mention the other December show that was a blast. Another promoter in town did Agnostic Front with BFD and DEAD PLANET. Wow, what a show.

On to local bands...

ULTRAMAN is a super hot band who had sort of a monopoly on shows this summer (and now that has broken but they are still out and about.) They put out a demo out about a year or so ago which is no longer for sale. They do have a lot of new material and a tight live show. They just pressed a 7" and it can be ordered for $3.75 ppd. from 4940 Ambs/ St. Louis MO 63128.

BFD is a band that's very popular around here now. They have traveled all around the midwest and played out more than in town. They have really improved in that absence (since I saw them play in some guy's basement until lately). Their last bassist (who was not permanent) has departed and left room for newcomer Eric, who seems to be working out. BFD's demo, Just Say No, is still available for $3.00 ppd. write BFD/ 1331 Belltower/ Florissant, MO, 63033.

St. Louis' LAFFIN' STOCK is an excellent band who's got it together. Their 5 hit song demo should definitely be checked out. They really take to the stage and are on the up-and-up. Look for a 2 song tape for a buck. nifty. St. Louis' LAFFIN' STOCK c/o NJMP/ 1158 N. Florissant Rd/ St. Louis MO 63135.

DEAD PLANET is an Alton IL troop (part of the St. Louis metro area) who reformed this past summer and have two vocalists. Mark (drummer) carries the first half of the set while Matt (singer only) comes in after that for part two, and he gets a lot of the crowd singin' along to famous (?) tunes from their AWHOW? demo. They have shirts, a live tape, and hopefully a new demo out soon. Write for goodies to DEAD PLANET/ 437 Belleview/ Alton IL 62002.

WHOPPERS TASTE GOOD, an area bunch of beer-drinkers (but talented as a band) have several demos out, but most recently a 7". Live, they sound pretty good but SOMEtimes they have a problem being organized and snappy getting from song to song. Their Food-Core-Beer-Metal style, a bit more metal than everyday thrash, is on hold while they look for a new drummer. Write to get more info: W.T.G./ 7435 Hazelcrest Apt. B/ Hazelwood MO 63042.

INVIXIOUS has broken up, unfortunately. These guys were great... and their demos are still available. Get 'em before they are all nabbed. 1942 Semple/ St. Louis MO 63112.

DUCK DUCK GOOSE is really heading for the big time now! Pictures, interview, review, they got their whole sha-bang in MRR. People House demo (full of various styles) can be purchased for $2.50 from DDG/ 1216 Rhea/ St. Louis MO 63138.

ODD SQUAD, from Alton IL, are one of the newest acts on the block. They had their "premiere show" with NJM which wasn't too shabby. Kind of a 7 Seconds-y sound, and they will be around to strengthen up.

NEVER ALONE should be one of the bigger bands around here but just haven't had the chance. Their first release is a 7" that is now out. They will hopefully be coming out of their winter hibernation by the time that this is out. EP is, post paid, four dollars. Write N.A. at: 1588 Matlock Dr./ Florissant MO 63031.

There are quite a few other bands stirring up that I've heard about... INSIDE JOKE, MISUNDERSTOOD, and (X-INVIXIOUS) Luther with Mark (X-W.T.G./B.F.D.) are also getting together for something. More news on these and others by next month.

The This Is St. Louis Hardcore comp tape is out now- sponsored by Not Just Me. This is a studio compiled tape (of the first 8 local bands I mentioned.) It's a pretty good taste of all of these bands and a full 40 minutes. Send $3 to Myke Huzar/ 202 S. Barat/ St. Louis MO 63135.

Not Just Me is a group of kids in the scene looking to help out the scene. We make money and put it towards our next shows and other investments (not straight to our pockets). Most of this report talks in the tense with "we" being the subject; it's speaking mostly for NJMP and we work for the scene. We do have a place to hold shows regardless of our refusal to use Bernard's Pub, so I remind any bands looking to come in, to go ahead and write; we have another place. Mike Herzberg is no longer in NJM so his addy is no longer valid for reaching NJM. Any how, anybody who wants to contact us about shows or anything, can write in care of myself. Take care, enjoy! Cathy Bauer/ 8547 White/ St. Louis MO 63144. (314) 968-1242. You can call, too. Bye!

WTG

Laffin' Stock

Odd Squad

BFD

Ultraman

Photos: Cathy

Well, it's twelve below zero here so I guess it isn't the perfect time to shave your head...I made that mistake two days before the cold wave and no doubt, having a cold, stubbly blue head is almost as bad as having skull zits or razor burn.

So, I guess the big news around here is that NO EMPATHY signed to Walkthrufyre Records. The album is already recorded and will be called Without Pain, There Would Be No Pleasure. Expect to see the LP before summer and go see them on their two month U.S. tour.

BHOPAL STIFFS 45 is out, it rips to no one's surprise. Also out is the UNIFIED FIELD demo tape, it has 7 rockin' tunes and was recorded at the infamous Solid Sound. INSOLENT RESPECT is recording a new demo but it hasn't been mixed as of now. I still haven't heard them but I've only heard good things. GENERATION WASTE is still recording their LP, no word yet on when it will be out. SCREECHING WEASEL and THE OZZFISH EXPERIENCE have a new 7" out; I don't have Warren's post box number and I'm too lazy to get it so read the review in this magazine. OZZFISH also got signed to SST or wait, I think that was just a really bizarre dream I had. I don't fuckin' know but what I do know is that I.D.UNDER is still recording their LP and are playing quite a few out of town dates. Lemme see, new bands that I have to mention or I'll get my ass kicked are: INDUSTRIALIZED AUTOCRACY, VIOLENT REGURGITATION, DAED KCIS and I think that's it. M.O.S.H. is not a new band, but they are made up of members of an old one, namely LOST CAUSE. THE EFFIGIES are playing out more often again and doing a lot of the old material... Oh Yes! I fucked up the address for Cops Hate Poetry, it should be 5632 West South Park Ave., Morton Grove IL 60053, and the price is now 75¢. The only new 'zines that I know of are my own Slam Sheet but it's a sheet not a 'zine and it's not available through the mail; I only give them away at shows.

And now a few words from Craig... The finishing touches are being done on Danny Sleeze's (of CERTAIN DEATH) book of brain-damaged poetry. It will be available from Overeasy Records/ Box 275/ Blue Island IL 60406. Aspect magazine is no more and nobody knows why. BLOODY MESS AND THE HATES have released a tape (produced by GG ALLIN) which is grungy, nasty and definitely offensive, $3.50 to 5523 Montello Dr./ Peoria IL 61614. Contrary to what you may have heard, BLATANT DISSENT have not broken up. They recently played a show in the city and were just as great as in past performances. RIGHTS OF THE ACCUSED have changed their sound and now have a definite metal edge. Watch for an LP soon... JOE FOR A NIGHT broke up with Ronna Jacobs now singing for SPIN DIVA.

LFD

P: Mandy

Daed Kcis

Beautiful Beri & the Crotch Crickets

Blind Approach P: Chris Heikens

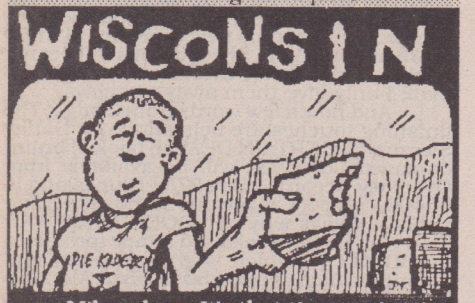
No Empathy

Speed Freaks

Outcry P: Chris Heikens

Back to me, Mr. Weasel. Politically-wise, the bill about teenage abortion was not passed so relax, but a law was passed changing the drunk driving law to .05 from .10. I'm not 100% positive but it sounds to me like if you drink a beer you can't drive 'til you're 90! .05, I'll bet cough medicine is like a .07! Anyway, Tony of INSOLENT RESPECT is not doing shows at the Bank anymore (although that might change again soon) and is busy looking for a new place... Club Dreamerz is booking more hardcore but I still don't have a number... It looks like Last Rites has snagged Cubby Bear for the big name shows.... I'm still doing shows at Durty Nellies, if you want to play, call (312)657-8007 and leave a message. And again, if it's cold where you live, be careful you don't get frostbite on your head and if it's not cold where you live, you suck anyway, I hope you boil.

Ben Weasel and Craig Blomquist



Milwaukee - It's that time again, time to learn about my lovely town. OK, I guess the CRUSTIES are playing today but I have no cash (I love Christmas). Maybe I can finagle some money from the amigos. Last week we had a monster all ages bash at a hip, trendy bar during the day. Eight bands played, but I don't have the time to tell you about all of them. BEAUTIFUL BERT AND

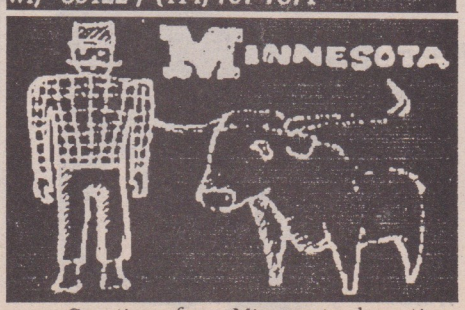
Mr. Clean

THE CROTCH CRICKETS opened up for their first show up here. These guys play '77 type punk and are a gas to watch. They are opening up for Flipper in January. MR. CLEAN has their original singer back—seems he hated California bigtime. Unfortunately, he was very ill so he couldn't sing too well. The SPEED FREAKS hauled ass during their set. They have a real cool HC sound with a small metal tinge. SELF DENIAL are similar but are very political. SILENT SCREAM got the crowd moving with their good brand of straight edge HC. Two metal bands played—one was total shit, mostly covers but the other band was a pretty good speed outfit, but I forgot their name. SODOMY LAW headlined and were OK. I was surprised to see so many people at a Sunday afternoon show. Maybe we will start to have them on a regular basis??

The Instigators were announced to be coming, but when I called dork Koshic and asked the date he said he never heard of them before—come on Koshicks, don't announce shit at your shows unless you are certain of it! But I am still hoping that they will come.

The only big political fiasco was the renaming of the 16th Street Viaduct. Some community leaders wanted to rename it in honor of a priest who helped the blacks during the civil rights movement of the 60's. The mayor (who has held office for like 20 years) objected to calling it the "Father Groppi Memorial Bridge." This has outraged many people. My dad said that Maier (the mayor) wants it named after himself and one of my teachers said he didn't understand the whole thing—since he grew up in the area my vote is for the Harlan F. Kreklow Bridge. Also the above mentioned teacher is helping us with a Third World cash drive, so anybody in school in Milwaukee try to start one. Just ask a cool teacher about it!!! Bye for now,

Phil Jahnke/ 745 Park Lane/ Elm Grove, WI/ 53122 / (414) 797-7871



Greetings from Minnesota, long time no report. I felt the last scene report didn't cover Mpls. very good. First off, yes, First Avenue/7th St. Entry is still the only place to play all-age shows in town, with the exception of Peppers, who currently don't handle alternative music (but I'm in the process of talking to them about possible all-age shows, so bands planning to tour the midwest, drop me a line about a possible show.) Some bad news has hit the youth of Minneapolis, no shows at First Avenue until late March. Fred, the manager, says that they're losing too much money on the shows but there's still going to be some cool 21+ shows. Also, to all visitors of legal age, the Uptown Bar and Grill often has good shows. Anyway on to the music. Some local bands to check out are: SOUL ASYLUM, who have just released their latest acomplishment While You Were Out on Twin/Tone Records (2541 Nicollet/ Mpls, MN 55404) and have reportedly recorded a demo with Tom Herbers to bring with them to New York; The BLUE HIPPOS, also with a new self-titled EP out on Twin/Tone; RUN WESTY RUN, who have just signed on to SST (PO Box 1/ Lawndale, CA 90260), will reportedly have some new material out by late spring; The MIGHTY MOFOS are rumored to have an album coming out soon on TreeHouse (PO Box 80037/ Mpls, MN 55408); the St. Paul band BLIND APPROACH have had rumors of a breakup; BLIND FURY, a Mpls. crossover metal band, played their first gig at the MMA show and now have a demo tape availible (PO Box 27631 Mpls, MN 55427); IRON FIST have again changed their image and music, this time to pro-American punk-metal (boring); MASS CORRUPTION, a skinhead mosh band, played their first gig at the Outcry show and also have a demo tape availible; local speedsters DISTURBED have two demos for sale as well as lots of other merchandise (PO Box 6001/ Mpls, MN 55406); TEST MONKEY are still somewhat rockin; The BLUE UP have a new album out on Susstone (PO Box 6425/ Mpls, MN 55406); Nothing much with the HUSKERS or the PLACEMATS; DKV are still untalented noise; Jack played his last show with OUTCRY (who finally headlined a show, and are still in the studio but might have a possible name change (6112 Kellog Ave S./ Mpls, MN 55424); FUCKIN SHIT BISCUTS keep on rockin; The CONTRAS put out one helluva an album on Whittier Records; Mankato brings up PSD and The LIBIDO BOYS (ex-Plain Truth) who keep the 'Kato scene alive (1625 Commerce Dr. #1/ N. Mankato, MN 56001); The LANDSLIDERS now have a demo availible (3250 Garfeild Ave. S. #102/ Mpls, MN 55408); all this plus lots more that I have no room for.

Anyway, on to the zines, the Minnesota front is as follows: Urban Decay #3 56pp offset is out now with Suicidal Tend.,

GI, COC, Dr. Know, Descendents, reviews, comics, articles, photos, and lots more plus a free sticker! Send $1.50+75¢ postage to 4500 Casco Ave. S./ Edina, MN 55424... KP Inc #11 handwritten with reviews, commentary and more. Send SASE to 3457 Freemont Ave. S./ Mpls, MN 55412... Blurt #? offset out now with Happy Flowers, Urge Overkill, Peach of Imortality, plus more. Send $1+postage to 9449 N. Shore Dr./ Spicer, MN 55405... Puddle Driver #1 offset out with Meatmen interview and reviews. Send 75¢ to 2428 Dupont Ave. S./ Mpls, MN 55405... Sheet Metal #1 offset brand new from Fester, real slick metal zine with Anthrax, Meatmen, Possessed and more. Send $2 to 2235 France Ave S./ Mpls, MN 55416... Little Free Press offset Real cool leftest political reading, plus letters. Send SASE to Rt.2 - Box 38C/ Cushing, MN 56443... Uncle Fester #13 offset out now with COC, Das Damen, Dick Manitoba, reviews, comics, art and more. Send $2 to same address as Sheet Metal... THD #5 xerox out with Fuckin Shit Biscuits, Spam Grievence, reviews, graphics, photos. Send $1+postage to 4424 Stevens/ Mpls, MN 55409... Farce #2 xerox out with reviews, interviews, beer lists, and graphics. Anarchy stuff. Send 75¢ to 2715 Garfeild Ave. S./ Mpls, MN 55408... Skull Duggery #10 offset out with Dead Milkmen, Slugs, Membranes, reviews, plus a free tape! Send $2+postage to PO Box 734/ Hopkins, MN 55343... Your Flesh #12 offset out with Pussy Galore, Killslug, Sonic Youth, reviews, comics, and Thick! Send $2.50 to PO Box 3107/ Mpls, MN 55403... Free Youth #1 xerox out with Outcry, PSD, 7Seconds, reviews, photos, and more. Send $1+postage to 1625 Commerce Dr. #1/ N. Mankato, MN 56001.

Well, the list is long but it shows support to the scene. One more thing, if you're in town check out the Backroom Anarchist Bookstore at 2 E. 27th St./ Mpls, MN 55408, it's a cool bookstore on alternative reading. If your planning on visiting Minneapolis, drop me a line, I'll show you around. Anyway, all this writing has worn me out so until next time, Peace from the land of 10,000 lakes (flakes.)
Chris Heikens c/o Urban Decay/ (612) 926-3478

Dear Sweet Readers, we are your friends from the barren wasteland of Rapid City, South Dakota. It's been so long since our last scene report because we've finally regained motor functions after our lobotomies. So sit back, open a mineral water, and enjoy.

First of all, here's what's happening on the band front:

SOCIAL JOKE: this age-old band briefly reformed and played a few local shows, but line-up problems caused another break-up.

PAINFUL X-TREMITIES: rock-n-roll giants. They have finally found a steady, workable line-up, and have been doing new material with a demo tape in the works. Heath (guitar) replaced Jasen and Tim (drums) replaced Danny, to join original members Dave and Matt.

NHC: Finally, we have a good quality demo tape out, entitled We're NHC and This is Our Cassette. It's 21 songs, and it's only $2ppd. We're going places this spring and summer, so if you can be the highest bidder, we'll come to your town. Jasen (ex-PX) has joined us on guitar, replacing Chad who replaced Pat who replaced Karl... and we're hoping our line-up is finally cemented because Jasen is our best guitarist yet. We're now the greatest thing on four wheels, so write to us for information, or give us a jingle on the telly.

DISSENT: Oh boy, a hellacious past few months for us. 3 weeks into our summer tour, a couple dudes in our band jumped on a bus and headed home due to monetary problems. We were broke, but had had a lot of fun, and thanks to everyone that helped, making it the bestest summer we ever had. Us original members, Todd S. (drums) and Bob B. (guit),

On the show front: bleak, very bleak right now. We had a lot of god shows this summer, bands from all over raged at the Mother Butler Center. However, the last show we had (all local bands) was put on Halloween, but due to problems (alcohol damage, etc.) we lost our hall FOREVER! Madmen that we are, we quickly jumped in our vehicles and headed to the local abandoned porno theatre, which we are currently negotiating a lease for, except that we need some more money. We should have a lease by the time you read this. The club will be run by people in local bands, and door prices will always be a minimum as they always are here, so if you wanna have a heckofa darn swell time, and some $ in your pocket, food in your tummy, and roof over yer head, call or write us for bookings.

On the zine front, the P.C. crew have put out their best zine yet, Peaceful Coexistence #7. However, we managed to lose a lot ol money in the process. There should be a new issue out in a few weeks, so write for your issue. P.C. #7 is sold out, P.C. #6 is still available, however. Due to lack of involvement in the R.C. scene, we brainy fellows decided to start an organization aimed at getting people to participate in the scene. It is called Hipcore. The object is to get people into what is happening in the scene, and show them how to take action in helping out with this scene. We have about 20 members so far, and through our meetings, we've so far organized a show to raise money for our club, and we're planning a rummage sale.

Well, we've been rambling on too long, so send us a lot of mail. Write all the bands cause we all live for mail.
Todd P./N.H.C./P.C. zine and Bob B./DISSENT/P.C. zine

Addresses and phone numbers: N.H.C./DISSENT/P.C. zine/ 4 Idlewood Dr./Rapid City, SD 57701/ 605-341-4336.....
PAINFUL X-TREMITIES/ 4961 Sheridan Lake Rd/ Rapid City, SD 57702/ 605-343-5540..... Bookings: 605-341-4336 Todd P. or Bob, 605-342-2328 Dave.

Be seein' y'all soon liddle pardners.

Run Westy Run

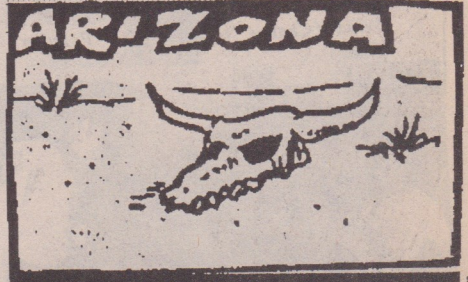
Disturbed

P: Chris Heikens

NHC

Painful X-tremities

Dissent



Hey, Yo bros... Here are the latest happenings in the land of cactus juice.
Shows: This is the only scarce thing around these days.....Prisms, the big dance and trendy club, has reopened as a top 40 disco. Once, king of punk promoter Scott Hinkle is now a born again Christian, a rumor has it he is working on his book entitled "How to

make money off hardcore and religion: three easy steps"..... The good news is the old Victor's are back so it looks like we'll have stead and safe shows again. For booking, call Tony at 602-245-0467.

Bands: The DESECRATION boyz are back with their new split LP with Canada's Subverse; great thrash from these guys. Their self-financed 12" is all sold out but a guy in West Germany is re-pressing it as a 7" soon on color, vinyl even. They also added a second guitarist that has beefed up their sound tremedously. Order their split LP from them soon for $6.00 ppd PO Box 195/ Mesa, AZ 85201 or call them at 602-968-7292. LAST OPTION has just released their new 7" Over Time on their label Step Forward. It's $3.00 ppd. to: S/F Records/ 1926 E. Caroline Ln/ Tempe, AZ 85284. They've added Eric (me) and Jim ex-Youth Under Control, although Jim didn't record with them for the record. He has helped the band out tremendously. Shirts are $5.00 ppd and are 100% cotton 2 sided and stickers and info are available for a stamp from either addresses. PO Box 10094/ Scottsdale, AZ 85271. Or call 602-990-0543.... Youth Under Control is now called WIND OF CHANGE and have a new demo out.. there is also talk about an E.P.... The demo is $3.00 ppd, shirts are in the making. Stickers and info are available for a stamp so write 'em at 935. W. Olla/ Mesa , AZ 85202..... INSURRECTION finally has a tape out...haven't heard it yet but order it anyway at 410 W. 6th St/ Tempe AZ 85281, $3.00 ppd.... SOME KIND OF WEIRD DEAD THING should be recording soon..... VISUAL DIFFERENCES is still together, progressing? Talk of an E.P. has been heard. I hear they are straightedge now.... MIGHTY SCHINCTER are as scary as ever....RABID RABBIT and O.N.S. still talk about Sexist bullshit..... NOS really do sound kind of like the GO GO's.... LAUGHING FOOLS are a new band from Aawatoookeeee.....V.T.H. (otherwise known as Violence Towards Homos) are some shit apathetic metal band that has nothing to say..... PEDIFILE is still raping children.... A.R.R. is called RESISTENCE now and they are a crossover, speed-metal band..... OCTOBERFALL is an emo band from Mesa. INTENDED GESTURE has reformed and have improved drastically from the past.

Stinkweeds is the local alternative record store that really cares about the local music scene. They are trying to get together an AZ hardcore record, so that will be in the future. If you want them to carry your stuff call them at 602-897-7109.

Heading south there is Tuscon where there are a few bands, the biggest one being USELESS PIECES OF SHIT. They have a demo out with 40 songs..... Other Tuscon bands are CIVIL ORDER, BLOOD SPASM, OPINION ZERO.... The record store, Wrex Records, is putting on shows so call 602-624-6252 for booking and for them to handle your stuff. Oh yeah, there is no scene in Tuscon.

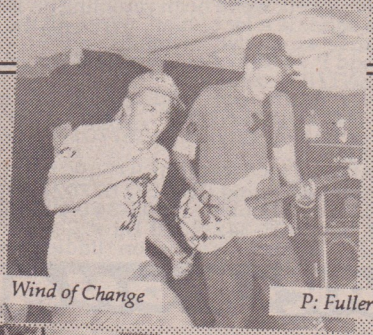
Yuma is hell.

Zines: Step Forward is my (Eric) zine. One issue so far and we're late with the second issue because of putting out the record; write S/F at 1926 E. Caroline/ Tempe, AZ 85284. The zine is 75¢..... Straight in Your Face #3 is out soon, bands please write to me (Jason) at 935 W. Olla/ Mesa, AZ 85202. Also send a stamp.... Hippycore is rolling right along, their third issue should be out soon, their 2nd issue is out for 75¢ ppd to the DESECRATION address. Is Joel really son of Gul?

Oh yeah, the HOLY CHeeZ demo is out, the second one, that is. Get that for $2.00 ppd from that address also. YOUTH SUB CULTURE is still going, a comp tape is out with all previously released material. To Start Over #1 is out with Uniform Choice, Half Off, and Culture Shock. That is 75¢ ppd to 8236 Pecan Grove Circle/ Tempe AZ 85284. Look for the Can't Stand Straight beer zine in the near future.

Note: To any AZ band, zine, store whatever that wants to be mentioned in the next scene report, send info to one of us promptly. Stand Tall and Shine thru, Jason XXX & Astro/ 602-838-1066

Last Option



Wind of Change

P: Fuller

Desecration

East Bay... Band news first: SWEET BABY JESUS decided not to break up after all, but will probably be changing their name and are looking for a new drummer to replace Sergie... Sergie has switched to guitar and has a new band that also needs a drummer. Also in the band are Dave (ex-CLOWN ALLEY) singing, Ryan (ex-VIOLENT COERCION) on guitar, and Aaron (ex-some Simi Valley band) playing bass. Call Sergie at (415)527-3543 if you play drums and no band has found you yet... Richie from SBJ is also working on his own new band, SHAKE, who should be playing out once Rich's broken wrist heals and they can rehearse again. Dave is on drums, John on guitar, Richie on bass, Danny singing, and Ray (formerly of the Descendents and more recently BUGGERALL) on guitar... Chris, ex-singer of SOUP and BUGGERALL is now in the SLAMBODIANS, who released a demo kinda recently... Jane left the YEASTIE GIRLZ to check out Nicaragua, and has been replaced by Kate (who also plays bass in THE CROWS). Profile and Def Jam have both shown interest in the band, but Cammie tells me that they won't change their lyrics for fame and fortune!! OK, being an underground band has its glory, but you don't need to be martyrs!! Oh yeah, they got a new demo out, and be sure to see them live before they get wise and sell out...

With POULTRY MAGIC broken up, Chuck is in a new straight edge band from El Sobrante called TALLY HOE. I think Paul is also working on a new band. Also from El Sob is another new band called PROPOSITION 69 featuring ISOCRACY's original singer Leroy... And speaking of ISOCRACY, they won their title bout with NAKED LADY WRESTLERS, but NLW were actually really good, I thought, until Max started kicking people and generally being an asshole... Mike, drummer extraordinaire from the now defunct CAPITOL PUNISHMENT, has joined up with FANG while Steve leaves to dedicate more time to his band S.O.S.A. Unfortunately, the singer of S.O.S.A. got arrested, so they may have to take a break for a while. More last minute news: I just heard FANG may have to take a break for a bit, too, cuz Mike just busted his elbow skating...

Even worse news is the breakup of both THE UNDESIRABLES and "the worst band I've ever seen," KWIKWAY. Good news is that members of both bands, who were the last remains of a once thriving Oakland scene, have formed a new band called TWITCH. Jules (KWIKWAY) has switched from drums to bass, Mike (guitar and vocals in THE UNDESIRABLES) has switched to drums, and Alex (KWIKWAY's original drummer) is singing. Confusing, huh? KWIKWAY's 12" EP, THE UNDESIRABLES' LP and KWIKWAY's recent Kwiki demo are still available from Golden Star Studios/ PO Box 5275/ Berkeley CA 94705... THE VAGRANTS are planning a small tour for the summer, and will be doing some more recording soon... A Matter of Image fanzine is putting out a 7" of the original ATTITUDE ADJUSTMENT, who have gotten back together (three of the original four members, plus Ray of SOCIAL UNREST filling in on bass) for the occasion. The EP, titled No More Mr. Nice Guy, will have a couple old songs and a bunch of new tunes, and should be out mid-March (estimated punk rock time — you know how that goes) CRISS CROSS, TELEMARINES, and THE RASCALS are three new East Bay bands I've heard of, but don't know anything about. If anybody from these bands is reading this, please send me some info c/o MRR...

The last few months have been total hell for my band CRIMPSHRINE. First our guitarist, Jeff, had to take off from home back in October to avoid being institutionalized by his parents, and we couldn't practice and could only play shows unadvertised. Just when we thought that sucked, he was caught by the police in December, charged with an old warrant for vandalism, and sent to juvenile hall. The good news is that he has now gotten into a halfway house and he is able to rehearse and play some shows. Our planned tour for March-April is off, but we will be on the road shortly after Jeff turns 18 in June. And lastly, somewhere in all the chaos, we added a guitarist, Idon... At one of our "unadvertised" shows, we played with a new band from Alameda called PUBLIC INTEREST, probably the only skin band that does Nena and Run DMC covers...

SPENT played only a few parties and only one show before falling apart. Sasha and Nick will probably be getting something else together, but no plans as yet... I heard a tape of the MR T EXPERIENCE's new album and it's so fucking hot, and an incredible production job by the guitarist of the Celibate Rifles. It's not surprising that Rough Trade signed up MTX right away and will be releasing their record in March... NO DOGS had some lineup changes but they were unavailable for comment (not home when I called) so I don't know the details... Ann left PIONEERS OF HELL to go back east and the band is looking for a replacement. In the meantime, they have released a 12-song demo, and are considering changing their name to PIONEERS GO CAMPING...

Shows: With Gilman filling up so much on some nights that we have to turn away people, it's good that the 7th St. Slaughterhouse has started to do some shows again. The Twilight Zone will probably also be doing some more shows in the near future... I heard that the guys at Receiving Studios wanted me dead after I wrote that they were having shows again. But it was a secret, and a week later they got busted and can no longer have shows. Look, I doubt the cops read MRR for tips, and I only meant well, but it was a pretty irresponsible thing to do and I'm sorry, OK?...

Bits and Pieces: The original VERBAL ABUSE's We're An American Band album is being re-pressed by a label in Germany, and some copies will be available as imports... Redding had its second show, with BEGGAR'S OPERA from Marysville, Chico's EMPTY OFFER, and Redding's own S.P.E.W. A lot of people showed up, and they were able to break even and even pay the bands decently... Santa Cruz is having some shows again at a place called Sluggo's Pizza. Also look out for a sorta new band from S.C. called MK ULTRA, who actually don't sound like BLAST... I heard there's going to be some shows in Dublin, too... I'm tired of hearing stupid jokes (like the one in the last MRR) about the overdose death of Will Shatter of FLIPPER. Sure, he may have been stupid for using heroin all these years, and maybe people can learn from his mistake, but he was still a cool guy and sure didn't "deserve it for being a junkie." Yeah, it's real easy to take cheap shots at someone when they're dead...

Cool Places/Cheap Thrills: One really weird place is the Pantyhose Junction, a truck stop off of Interstate 5 in Dunnigan (somewhere up north). It's the only place you'll ever find John Wayne, Jack Nicholson, and Jesus Christ clocks together on one wall. Plus, the bathrooms have vending machines with a full selection of trucker necessities (like condoms, porno booklets, love oils, after shave, etc.). The waitresses wear mini-mini-mini-skirt uniforms, hence the name of the place (although I heard they changed it since I was there)... I was going to start a debate over which Mexican "restaurant," Kim's Burrito or La Villa Hermosa, is more greasy, cheap, scummy, and generally better. I've just found out, however, that my favorite by a long shot, La Villa Hermosa, closed down today due to an increase in their rent!!! It was just a few months ago that I was enjoying my gruel there and said, "This place is huge; I'm surprised it hasn't been driven out of here to make room for some monstrosity like The Gap or something." Now after 13 years of business, it looks like that is what's happening, so say goodbye to the cool bathroom (with as much p-rock grafitti as the bathrooms in most clubs) and the famous People's Park mural on the wall outside. Say hello to some fucking boutique... On a good note, at least Consumer's (which took the place of the Keystone Berkeley) has closed down to make room for a new Thrifty, Jr. store, which has just got to be better... For really cheap and really good coffee, go the the Coffee House on the university campus in Davis. It's really cheap normally, and some nights it's only 5¢ a cup or even free. Plus there's no cover acoustic music or poetry a lot of nights, like the night I was there, it happened to be PENELOPE HOUSTON's (ex-AVENGERS) band!! This place is the best kept secret around, even in Davis, I guess, cuz there wasn't all that many people there. Also I heard there's a dirt cheap bowling alley out in Davis somewhere... For cheap and good movies, go the The Empress Theater in Vallejo. On weekday nights it's only a buck for two movies, and on weekend nights, it's only $1.75. Plus there's coffee for 75¢ and free refills, and you can smoke in the theater (well, not officially, but you can)... And for way cheap food, go to Canned Foods in SF or Berkeley. Got hooked on some dumb new food product and now it bombed on the market and you can't get it anywhere? More than likeley Canned Foods will have stacks of it. They get all the leftovers of stuff like Mr T Cereal, and that grape jam/peanut butter swirl stuff when no other stores will take them...

And finally: Well, I was going to editorialize about some things, but now I'm too tired. It's been a rotten day; first I get to my fave greasepit restaurant only to find it closed down, and then we go rehearse and someone steals the battery out of our van and we had to get towed back. I'll spout off next time, but for now I'd better just go to sleep. Goodnight... Aaron.

San Francisco- One thing I've noticed in MRR scene reports on No. Cal. is that the focus is mainly East Bay and Gilman St. orientated and misses a lot of the S.F energy directed against the Culture Industry we all get fast-fed from birth.

S.F, although just a hop, skip-n-a jump from the East Bay is a very different place. The first real difference I noticed is the age difference in bands and doers of all types. Generally, "the scene" is older with a lack of all-ages venues—a prominent cause. However, there are some loopholes besides the usual fake 21 i.d., as outdoor shows occur sporadically during summer and some places ease the regulations. One positive aspect of the "older" crowd is a sometimes wider and looser perspective to music and sense of calm amidst the storm as people have realized fast does not mean more.

The varied ages and backgrounds of musicians brings a wide landscape of creativity. Some interestin' bands include:

BARDO - twisted lounge music with a thrusting jazzy fervor

BEDLAM ROVERS - an unlikely Irish folk/punk collage who describe their sound as "Sham-Rock".

BOMB - four of SF's hardest-working weirdo's including their own nude male dancer. Two U.S tours in one year and on the road again soon. 2nd LP coming soon.

CAROLINER - crash, whiz, clang! anal retentive noize with black lights and singing bulls. Have LP and garbage for sale.

HOUSECOAT PROJECT - first LP on Subterranean just out.

J.C HOPKINS - a real sly quick drawl mutha-folker stuck in the '80's with his trusty guitar and harmonica intact.

LOOTERS - world beat-type band that's made it to Nicaraugua (twice) and are the only rock act to ever to do so. For a closer look check out their vinyl on Alternative Tentacles.

SISTER DOUBLE HAPPINESS - local club favorites with two ex-DICKS have a record of their hard white blues coming soon on SST.

SPOT 1019 - a famed "messenger" band, fresh from tour and lookin' for bigger things. Can be heard on self-titled debut disc or SF's View from Here compilation.

Unfortunately this list only begins to scrape the bucket of SF's musical underground. The sounds are everpresent from Trashfuck tunes like GLITTER DOLL, or glammy spandextrous HIPPY BITCH the list could go on and on. The one thing these bands all have in common is a need to play live. Most SF bands get caught between a struggling underground environment and the more lucrative but cliquish club scene. Some of the more fashionably and financially flavored outlets of live music include the I-Beam, DV8, Stone, Kennel Club and the Old Fillmore. These places mainly book larger touring acts as well as some of the bigger local acts.

Then there are the smaller scale, alternative places which have sporadic booking, smaller rooms or less I.D. restrictions depending on their individual set-ups. These include: Lipps, Movement Underground, Klub Komotion, Chatterbox, Music Works, Rockers. If you are a touring band and would like to get in touch with any of the smaller venues write to address below and I can provide the necessary #'s. If you're planning on a larger scale you probably

Poultry Magic

Kwikway

Crimpshrine

Sweet Baby Jesus

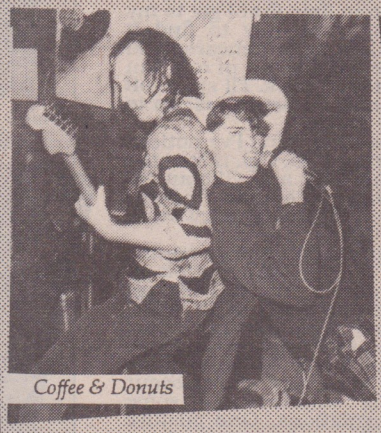
Neurosis

Dead Jacksons

JC Hopkins

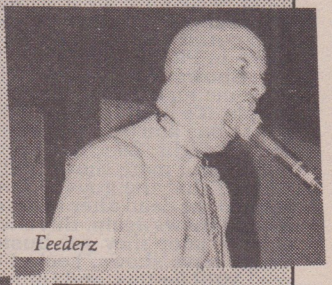
Bo

Sister Double Happiness



Coffee & Donuts

RKL



Feederz

Empty Offer

Rabid Lassie

Surrogate Brains

Capitol Punishment

Whipping Boy

No Use for a Name

Tragic Mulatto

Blasting Agents

Boo Hiss Pfffffffb

Unit Pride

Stikky

All NorCal photos by Murray Except Whipping Boy by Sue & Rabid Lassie by David

Frightwig

Plaid Retina

want a booking agent and not my help.

If you're ever in town feel free to support the local mish-mash of alternative culture. There's bound to be something you'll enjoy from around here. San Francisco's got so many mutants working overtime to bring you the finest in bizarre and vital creations that you've almost no chance escaping untouched. Signing off,
The Culture Industry/ 388 Sanchez/ San Francisco, CA 94114

Dear C.I.,

As you've said, your list is minimal. Here's a few more local SF bands that still make lotsa noise. FRIGHTWIG, FLIPPER (status in doubt), TRAGIC MULATTO, MDC, PHANTOM CREEPS, JACKSON SAINTS, RAMONAS, BITCH FIGHT, DEAD JACKSONS (great stage show and tight as a hell), BEATNIGS, BOSS HOSS (7"er finally out!), HALF BLIND, NOISE BOYZ, THE IDIOT, ANGST, RKL, ATTITUDE, FEEDERZ, BUCK NAKED, WITNESSES (been around since 1980), SCAPEGOAT LEMONADE, BOMB, THE SCAB (which is actually BOMB backing 2 precocious 11 year olds who show up to play with only song titles in hand, ad libbing the lyrics to such tunes as "Fuck Safe Sex" and "Tim Yohannan is My Uncle, Jello Biafra is My Dad"), SID TERROR & THE UNDEAD, VERBAL ABUSE, DRUNK INJUNS, SABOT, DWARVES, WEENIE ROAST (great name for an all-femme band), ART & CRIME, and lots more I'm unaware of. It is unfortunate that the SF scene does cater almost exclusively to the over-21 crowd, what with the closing of the Farm and the degeneration of the Mab and On Broadway. Because of that, SF has gotten somewhat stagnant in terms of new blood, with many of its bands containing members of older bands, leaving little room for the exciting energy of the under-21 kids to get involved. That energy has shifted to the suburbs, a trend that's pretty common all over the country. Tim

Even more from SF: BITCH FIGHT got a new guitarist, with the old guitarist switching to bass. Jay (ex-RHYTHM PIGS) is now playing drums for PHANTOM CREEPS, FUCK BUBBLE, and TRAGIC MULATTO. Joe (ex-SHORT DOGS GROW) is now drumming for SCAPEGOAT LEMONADE.

WEENIE ROAST have a 7" coming out on Positive Force, SHORT DOGS GROW have a new LP called Matt Dillon on Rough Trade due in March, and the WITNESSES are working on an LP, too. The ROMPER ROOM REJECTS have a demo out, available (how much?) from 1407 Golden Gate/ San Francisco CA 94115, and the TUNNEL CREEPS broke up.

ATTITUDE, MDC, and SOCIAL UNREST have returned from Europe, but has anyone seen the RHYTHM PIGS? By the way, the past few weeks have seen more German punks in SF than there are SF punks...

Other Bay Area shit... DAIRY QUEEN is now EARWAX, TRANSGRESSOR is now...? VINCENT VAN GO GO is a rap!? band with ex-members of CAPITOL PUNISHMENT and ATTITUDE ADJUSTMENT. BO is a band (with ex-JARS members) that massacre only Bo Diddley covers!??

RABID LASSIE have released their 3rd demo, it's got 7 songs and is available for $2 from Joey/ 431 Gregg Pl./ San Ramon CA 94503. NO USE FOR A NAME are recording a new demo, the SURROGATE BRAINS and I Am The Hamster (L.A.) are working on a split 7". NASAL SEX are planning to release an LP this year on their own Deep Nostril label. The four Lookout Records 7"ers are really out (at last), with the STIKKY 'Where's my Lunchpail?' LP on the way and a PLAID RETINA (from Visalia) 7" in the works. Speaking of the Fresno area, Dale and Jocelyn are looking for a singer and drummer. Call (209)292-4605. David H.

Hello from Eastern Washington State- home of apples, nuke reactors, and the great outdoors. I haven't seen a Northwest scene report in a long time, so I decided to do one myself. My first attempt, I'll do my best.

First of all, my name is Justin and I live in a small town called Moses Lake. I play bass for a band called MORAL CRUX. We've been together just over a year now and play quite regularly around Eastern Washington. We play kind of '77 influenced hardcore-type music, I think. We just completed our first album, entitled Moral Crux, which is available through K Cassettes, whose address will come later. It's on Velvetone Records. You be the judge, check it out!

Spokane, about 90 miles from where I'm at now, has some very good hardcore/ thrash bands. THE HAPPY DEAD JUANS are a really cool band who are always very fun to watch. They play kind of a medium tempo hardcore. Their bass player, Brian Johnson, puts on a lot of shows in Spokane. Any bands coming through Eastern Washington might want to get a hold of him. I'll list his address at the end of this report. THE BUTTERMILK FIVE, who I just saw for the first time a couple weeks ago, were very impressive. They had a lot of manic energy that makes you go "Zowi!" Other Spokane bands include, or have included at one time or another, SOCIAL BONDAGE, VAMPIRE LEZBOS, HATEFUL YOUTH, and THE DISTURBED ADOLESCENCE. Most of the Spokane shows take place at The Grotto, an old dance hall complete with art-deco neon and all that other good shit. A great place!

The Tri-Cities, about 70 miles south of Moses Lake, also has some cool bands and shows. DIDDLY SQUAT has been around for a long time, and are searching for a record deal. I hope they find one. They are a very good speedcore/hardcore band, very fast and powerful and very nice guys too! They have a tape out called Peroxide in the Scablands, which is available directly from them. I think they have a new tape out, but I'm not sure. I'll list their address later... COMATOSE are a three-piece speedmetal outfit, whose name is a perfect description of their music. They play the Tri-Cities quite often. Dude!

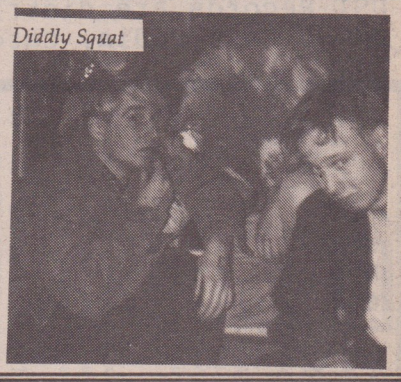
Walla Walla, home of the infamous Walla Walla sweet onion, is also home to the infamous HOLY GHOST PEOPLE. These guys rule! Really cool tunes, great band. I think you could probably call their music a cross between Chet Atkins and The Misfits. Get the pictures? WACKY! Also, ASCENDING KNIGHTS are another Walla Walla band that I've yet to hear. I've heard some good things about them. We're set to play with them in a couple of weeks. Should be a cool show.

Ellensburg. Strange town, but strange towns always seem to be alive with cool bands, as in this case here. THE SCREAMING TREES are probably the most widely known Ellensburg groups, with two albums (and a third in the works), plus a national tour to their credit. Very musical band. They play a sort of psychadelic Iggy meets Echo and the Bunnymen type of music. Way cool. Their first album, Clairvoyance, is on Velvetone Records, and is available through K Cassettes. Their second album, Even If, and Especially When is on S.S.T. Other Ellensburg bands include GREENSUIT, M.D.L., KING KRAB and Bloodsucking Freaks.

Also, the aforementioned Velvetone Records is located in Ellensburg. The label is basically made up of three people, Steve Fisk, Sam Alright, and Diane Szukovathy. A very small independent label. Velvetone's releases include up to now, Screaming Trees Clairvoyance, P.S. O'Neil Tomorrows Waiting, and Moral Crux's Moral Crux. Any of these three albums can be ordered from K Cassettes. ($7.00 postpaid for each.)

Well, I guess that's about it for Eastern Washington. Overall, we've got a good scene up here. My apologies to any bands I may have accidantally overlooked. Oh yeah. Here are those addresses:
K Cassettes/ Box 7154/ Olympia, WA 98507... Happy Dead Juans/ W. 309 Sinto/ Spokane, WA 99208... Diddly Squat/ 320 Scott St./ Richland, WA 99352.

Feel free to write me as well, at: P.O. Box 508/ Moses Lake, WA 98837. Well, signing off now. Watch for Moral Crux on tour this spring! Love, Justin Warren.


Diddly Squat

Moral Crux

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KAZJUROL

Swedens answer to Stryper ...

Well not really. A comparison with SIRYPER is as wrong as lumping us together with SLAYER, SOD or any of that kind. We're not born again christians here to give you "a lesson in love" or racist idiots like Billy Milano, but people with opinions and attitudes. Playing this sort of of music (fast metal much along the lines of ANTHRAX with a lot of HC influences) doesn't make us "stupid". Please remember that and don't always judge a "book" by it's cover as music and attitudes are two separate things. We still feel as a part of the punk/HC scene as all of us are and most of us always has been involved with the "scene". Punk was never a musical form and if we can break into the "metal market" without too much compromising we might at least influence some people in a positive direction. Don't fear to write/ KAZJUROL

"A lesson in love" 5 track demo. Our latest effort. Almost 28 minutes. Comes with infozine and lyric-sheet $4
"Messengers of death" 7" EP. Our first release. Rather generic cover and lyrics here but since we've progress. The music is hard fast and heavy speedcore $3 + an IRC
"Breaking the silence" 7" EP. A comp with KAZJUROL, HOMO PICNIC, INSTIGATORS and QUOD MASSACRE $4

All three items available for $10

KAZJUROL is also topical on several comp records with one song each on Manic Ears upcoming worlwide lP, one on Phantom Records next project, another on Really Fast vol 4 and "The Human Force" on Mystics "The cherry on top of the cake". Besides we'll most likely release an album this spring. Any american label interested to license it? We are also looking for distributors willing to do our stuff. Please write. Next summer (-88) we might also try an american tour if it's not to early. Any promotor interested to help? Write us or send for stuff from: KAZJUROL c/o Lars Eliasson, Sörbo, 770 20 SÖDERBÄRKE, SWEDEN or UPROAR RECORDS, Ringv. 11, 773 00 FAGERSTA SWEDEN.

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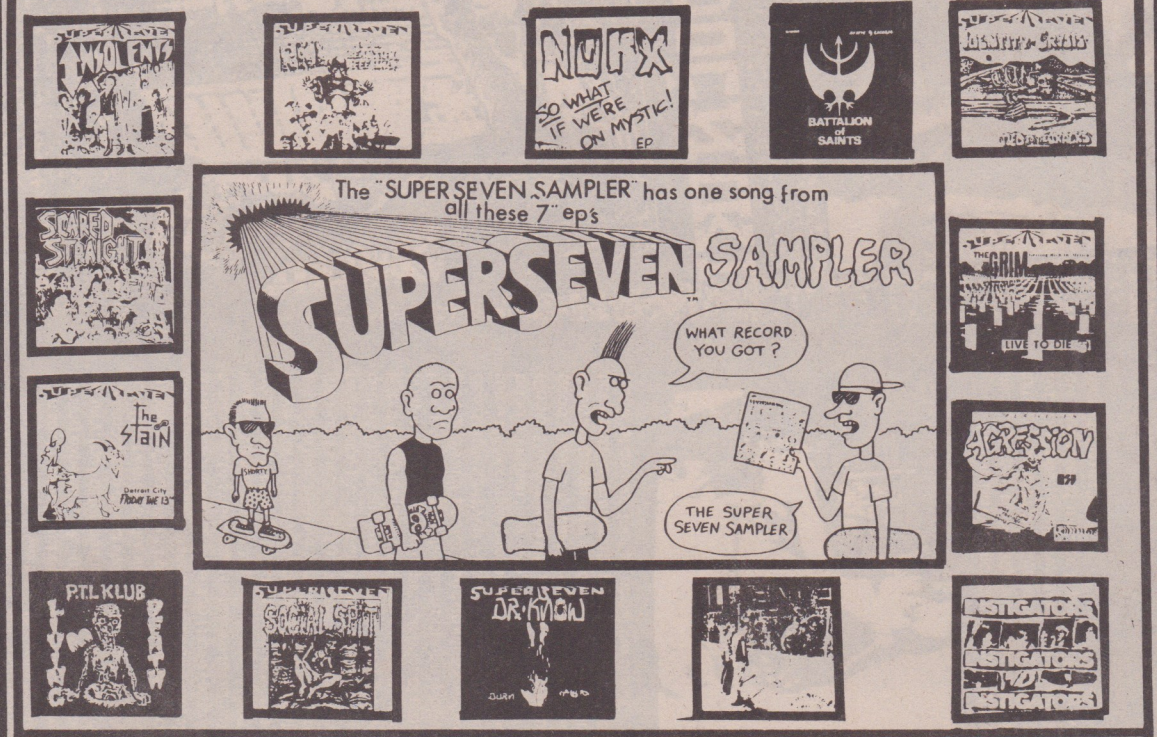

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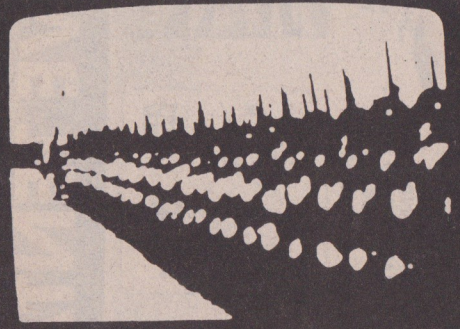
be soon released in the States too. Watch for it. In the last few months we put our efforts in cassette albums, and so far we released almost 15 tapes of different music styles and with many bands around the world. GRC have a full length tape on our label and this band was discovered as one of the best postpunk groups around here. Also OTROCI SOCIALIZMA have their tape on FV Zalozba. It's their selected studio material from 1981-86 and they are known as one of the most powerful punk bands in Ljubljana from that period. This tape contains their wild aggression from early days to experimental funk they played before they split up last year. Cudeza Ne Bo (No Miracle) is a compilation tape with nine YU hardcore bands recorded live on May, 24th 1986. Bands on the tape are GRDI UMAZANI ZLI. TOZIBABE, 2227, III KATEGORIJA, VRISAK GENERACIJE, POLSKA MALCA, S.O.R., PATARENI and GENEVAN DECREE. Our latest edition is called Zivi v Ljubljani (Alive In Ljubljana) and we put out 6 tapes/6 different music styles, all recorded live at gigs here. Each tape contains bands' selected live songs; each cassette is 40 minutes long. Those bands are U.K. Subs, G.I., Misty In Roots, Polson Girls, Swans and Nick Cave & Bad Seeds. In the near future, we prepare to put out international crossover cassette, as well as Yugoslav hardcore/metal sampler. Other plans include Vrnitev Odpisanih comp casette and we are still looking for bands, so if you're in a band why don't you write us for information.



2) We've run a mail order for about two years now and you can get a lot of cool Yugoslav, as well as international, hardcore/punk or whatever you call it music. Most of records/tapes in our catalogue we trade for foreign releases because people here hardly get hardcore records from abroad and especially from the States. Record labels, bands—if you want to trade your products with us drop us a letter. Most of records/tapes/fanzines we sell by mail order, but have also a nice place called Galerija SKUC (alternative art gallery) where people can buy directly. Of course, we also sell these products at our shows.

BODOČNIKI

bands started their way in FV: bands like DISCIPLINA KICME, VIDEOSEX, OTROCI SOCIALIZMA... FV 112/15 was later kicked from that cellar and worked on new location and started. They did first few shows with local bands (U.B.R., STRES-D.A. and ODPADKI CIVILIZACIJE) and later our co-operation brought in the town bands like RAF Punk, X-Pozez, Rattus.

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5) Zalozba FV is financing Vrnitev Odpisanih fanzine which is printed bi-monthly now. We print a lot of various stuff, from band information/interviews to poetry, graphics. We publish poetry by Kecer, a real cool guy who's in jail right now because of murder. If you want your work printed please send us stuff to

That's all about Zalozba FV. Get in touch with us!!!
office/distribution: (..38) 61 319662; (..38) 61 329185
to book shows: (..38) 61 454193—ask for Irena or (..38) 61 485358 - ask for Niger

SKUC - Forum / Zalozba FV / Kersnikova 4 / 61000 / Ljubljana / Yugoslavia

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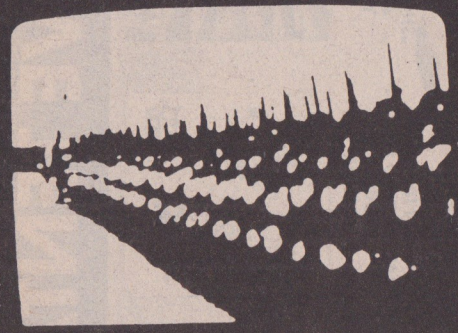

2) We've run a mail order for about two years now and you can get a lot of cool Yugoslav, as well as international, hardcore/punk or whatever you call it music. Most of records/tapes in our catalogue we trade for foreign releases because people here hardly get hardcore records from abroad and especially from the States. Record labels, bands—if you want to trade your products with us drop us a letter. Most of records/tapes/fanzines we sell by mail order, but have also a nice place called Galerija SKUC (alternative art gallery) where people can buy directly. Of course, we also sell these products at our shows.

BODOČNIKI

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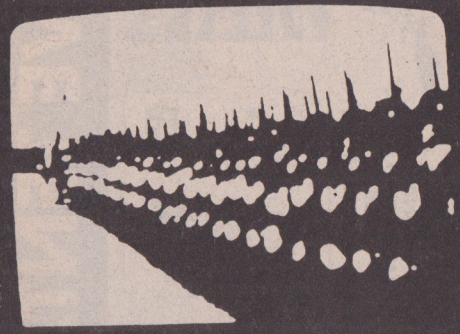

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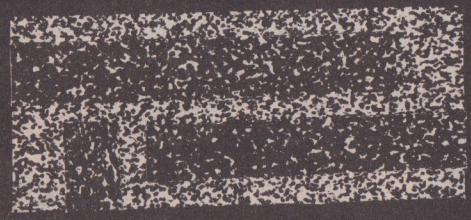
FV ZALOŽBA

Dear readers,

If you think this will be another scene report I must disappoint you. I am so sick of these boring monthly reports and most of you have to be too. I think there are many other subjects to write about, so I hope this article will help you to support our work. We, people at Založba FV, are working hard for the scene here. FV is a record label, mail order, distribution shop, video label and also a promoter... among our other activities.



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3) FV Video (FWIDEO) put out three tapes. First one being Tako Mladi (So Young) by BORGHESIA, second one Iskanje Izgubljenega Časa and the last one Ni Strahu. FWIDEO also released two studio clips, they being Dezuje by TOZIBABE and Venceremos by BORGHESIA, which were both shown on many TV channels around Yugoslavia with big success. A little bit more informations about each video cassette: Tako Mladi contains early videos by BORGHESIA, it's more experimental nature. Iskanje Izgubljenega Časa includes five bands which appeared on the Hardcore Ljubljana compilation LP and soundtracks are all from the album. This video compilation was recorded between November '84 and summer '85 at parties, performances. Later, all the material was selected and compiled for this cassette. Ni Strahu is a live cassette with 9 bands (featured on Čudeža Ne Bo audio cassette), each band has one cut on this VHS tape.

FWIDEO is a very non-commercial video production. All tapes are available in VHS Pal Secam system only, come with sticker and printed cover. These tapes are cheap and are not available in shops here. We only sell them thru mail order and some fine distributors around Europe. Our next project (which will be out by the time you read this) is a compilation from live shows here in last year. Bands on this tape will be G.I., 2227, Fang, S.O.R., Scream, and some others.

You would probably like to know the process of putting out a video cassette, ha??? Well, we take a look thru recorded material at our own improvised small studio, a few video recorders, small TV monitors, mix board...) and select best recordings. Then we pay a few days of mix in "real video studio" on U-matic and (especially for live recordings) improve the sound thru an equalizer. That's all. We later print covers and make copies, and the tape is available for the public. We sell about 50 copies of each tape here but things are going better now and video production is increasing.

At SKUC-Forum headquaters on Kersnikova Street is also video club and we have fine collection of musical videos (hardcore, metal, dark wave, jazz) as well as a lot of experimental films and even commercial films.

We are recording every show with two cameras (static one and stage camera) but sometimes we use also third camera for stage shoots. As I said before, we only operate with VHS system and would like to make a contact with people in the States with European VHS. We'd like to trade tapes because people here are very interested in U.S. hardcore video. Our first public showing of Flipside videos on big screen was a big success, many people showed up.

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KANSAS

Fluorescent Condoms interview by Lori Rouse

MRR: How about some history on the band?

FC: We formed in the Spring of 1987 with Dom Haen on vocals, Todd Willis on drums, Kyle McGuffin on guitar, and Danny Smith on bass. Kyle quit after our show in Joplin, MO to join the Smiths and we've recently replaced him with Jeff Ware from Chanute, KS. By the way, we're from Iola, KS. Don't get out the map because it's too small to be seen! We recorded a demo tape with Kyle called Lubricated but it's old and doesn't reflect our style at all but you can still get it from us.

MRR: What are your plans for the near future?

FC: As soon as we play enough shows to raise the sufficient amount of money, we're putting out a 7"ep to be titled Only Dicks Can Get Into Fluorescent Condoms on our own label which will probably be called Fucksafe. Our main interest now is to play lots of shows ANYWHERE! Hopefully, the EP will be out early next year so if you see it, you better fucking get it!!

MRR: Are there any bands you wouldn't play a show with?

FC: No, and there isn't any place we wouldn't play at, either.

MRR: What are your views about being straight-edge?

FC: Danny--our BassMaster--is the only straight-edge in the band. All the rest drink, two smoke, and one gets stoned. Straight-edge along with anything else should be a personal preference. The only reason Danny doesn't is because he'd rather not. We have a straight-edge song called "Take Drugs (Like Sid Did)" and it just preaches against any hard drugs that make you become a vegetable.

MRR: If you could play a show with any bands in the world, who would it be and why?

FC: Bon-Jovi and R.E.M. Just kidding!!! Probably Crucifucks since we're big fans of them. And the original Doggy Style and your band if you have one. In other words, we really don't give a fuck!

MRR: How's your local scene?

FC: What scene?! There isn't one here. It's up in Lawrence. There's some really hot bands from that area like Face First, Octoclod, Big Toe, Vae Victis, Drowning Incident, Mud Head, Merely Twisted, Shup Bish, etc.

MRR: Who are your influences?

FC: We really never had any. Just The Fluorescent Condoms!! I guess you could say Doggy Style since we do a cheap cover of "Donut Shop Rock".

MRR: Do you consider yourselves to be controversial?

FC: Well, I don't know. Maybe in some ways. We don't try--it comes natural. Especially for Dom. Our song "I'm A Punk" is really controversial. The obvious profanity in the chorus makes authority want to hang us from our gonads, the general public hates the song anyways (it's a stereotypecal punk sounding song), and punks hate to hear geeks like us claiming to be punks so it's hated by EVERYBODY! I guess you could call that controversial.

MRR: What makes The Fluorescent Condoms different from the countless other generic hardcore bands?

FC: We're more generic! We have cool backing vocals on our choruses, we play some pop-punk songs, and we do the coolest covers!

MRR: Where did the name come from?

FC: Last spring during the hatching of our band, we were on a Forensics bus thinking of one and Danny proposed the name in relation to the Dayglo Abortions although there is no realtion musically. So it was between the Fluorescent Condoms and the Grammo-Phukerz. Obviously, we chose Fluorescent Condoms.

MRR: How would you describe your lyrics and who writes them?

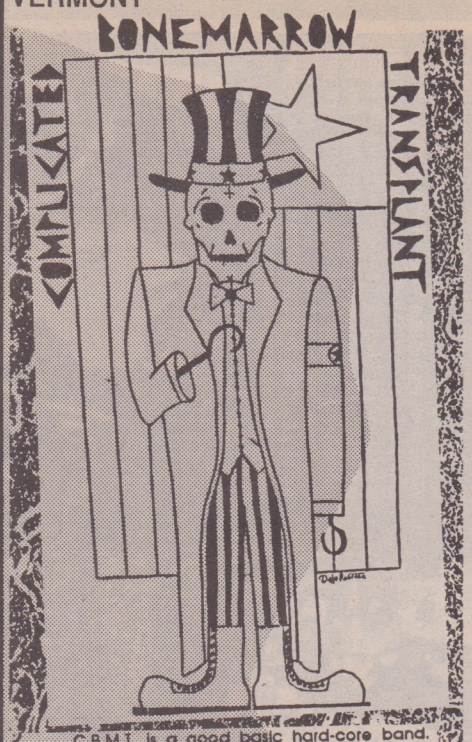
FC: Pure, yet packed with remorse--something you might read in Sesame Street comic books or Hit Parader--same intelligence. No, actually, Danny writes them and some are funny/stupid and some are serious. Common serious topics would be peace, straight-edge, vegetarianism, mental independence, lack of love, and anything else on Danny's wandering simple mind! We would include lyrics but it'd be so much better if you got our 7"EP and read them as you quickly sang along with Dom!

MRR: Closing Comments?

FC: Ummmmm, sun dials don't work at night so don't count on them if you have a weekend night curfew! But besides that, you better buy our 7"EP as soon as it is out. You can buy our totally cool t-shirts now. They're 2-sided, fluorescent green/orange on white. Just $7.50! If you write to us, we PROMISE we'll write you back! No matter how stupid you may seem!

Fluorescent Condoms c/o Danny Smith
Box 405/ Iola, KS 66749

VERMONT



C.B.M.T. is a good basic hard-core band. They're simple and fun. They also have a more serious side, though they don't often admit it. Formed in September, '87, they've been raging ever since. The line up is: Bret-drums, Diego-guitar, Miles-bass, and Adam-vocals. All are students at Bennington College. Interviewer: Adam.

MRR: We hear you have a 12-foot shlong; do you think that's because you're not a vegetarian and you absorb all those extra male hormones through meat eating?

Adam: No, it has nothing to do with that. It's more because of the fact that John Holmes is my surrogate dad.

MRR: What good advice do you have for children under five?

Miles: Just say no.

MRR: What's the best thing about your mothers?

Brett: I was breast fed until I was five.

Adam: She's short.

Miles: She was a good seamstress. She would take in my dad's pants in the 60's.. so he would be stylin'.

Diego: She loves me.

MRR: Why did you change your name from A.Z.T. to Complicated Bone Marrow Transplant, and is it reflected in your music?

Brett: Well, basically, we heard our music leaning towards a more sophisticated level of musicality, if you will. We think the new name lends just enough post-minimalistic severity to our work.

Besides, A.Z.T. was just plain too controversial, and we can't have any of that in hard-core, can we?

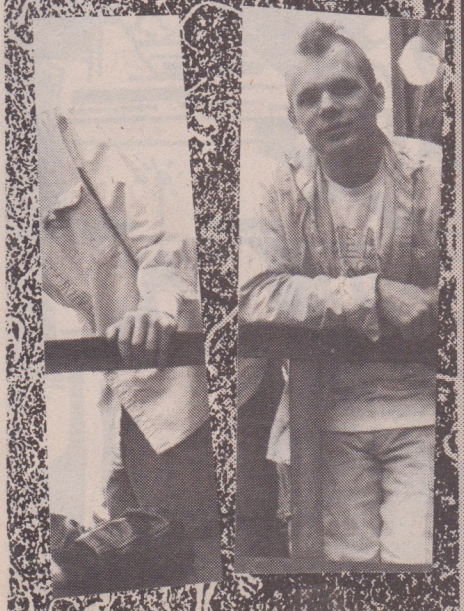
MRR: How do you think the hard-core scene can change the political system if that is possible?
Adam: Oh, a serious question. I don't really know if it's possible for us to actually change the system, but if we continue to show one another that we really care about how things are going, then maybe we can increase people's awareness and stand in a more influencial position. So get off your ass and write letters, form a band, or do something else creative. It doesn't take that much work to put a record or zine out, and if you do it yourself you really do get a satisfied feeling.
MRR: In what ways are you spiritual?
Miles: What?
MRR: If you could change the world in any one way, what you change?
Miles:To drastically increase the number of available hot chicks.
Brett: Yeah.
Adam: Everyone should stop hating each other.
Brett: Adam man, you're a prophet
MRR: What're your favorite memories as a band?
Adam: The first time we played together.
Brett: It was magic
Miles: I 'seriously' thought hangin' out with the Beastie Boys that time in New York City was cool
MRR: If you could change anything in the band, what would you do?
Miles: Get a new bass player.
Adam: Yeah, definately.
Brett: The guitarist, he talks too much, I wish he'd shut up.

"Oliver North"
Blinded patriot with basset hound eyes
Weapons you supply cost peasant lives
Didn't learn a lesson from the wars you've served
I hope you get what you deserve

You lied to the congress and didn't feel bad
The people of America should be sad
There's a lot more men like him in power
Their fists are raised while the rest of us cower

You say you're a man of country and god
Well I find that a little odd
You tried real hard to subvert our nation
You can't be a creature of God's creation

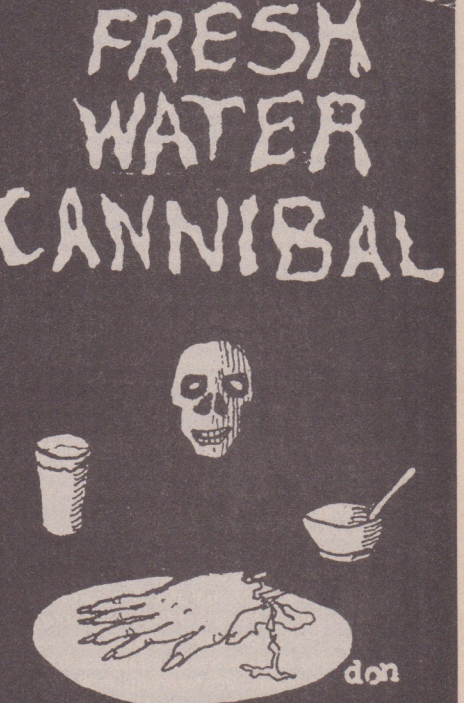
We would like to thank Drea and Jen for interviewing us. And also thank Shaun Kennedy, Diana Carthas, Sylvia Heins, Noah and Godiva chocolates for getting us through those harsh days.
By the time you read this we'll have a demo out, so send $2.00 to Adam Gierasch/ Box 290 / Bennington College / Bennington VT 05201 and even if you don't want a demo, just what the hell, write.



IOWA

Fresh Water Cannibal are a three piece ensemble hailing from Clinton, Iowa (ie. the Armpit of the World). We've been together for about two years, existing in relative obscurity until now. The band consists of Ed th' Sped (guitar, vocals), Mad Mike Roth (drums), and Blake Seven (guitar, vocals). The interview was done by Ed's dog, Fitz (which means we interviewed ourselves, just like a lot of other bands in MRR do, but only we have the raw guts to admit it), and Mike's answers were made up for him. Sorry, Mike.

MRR: So, Ed...
Ed: That's Mr. Sped to you, asshole!
MRR: ...okay (whimper, whine). Where did the name Fresh Water Cannibal come from?
Ed: It's from a movie about muskie fishing that my high school physics teacher loved to show to his usually horrified students. For some strange reason, though, I've never seen it, which is kind of an ironic footnote to my sad pathetic life.
MRR: I hear you guys have a tape out. Are you happy with it?
Blake: No, we aren't. But we decided to say 'Fuck it, let's put it out because we were destroying our personal lives worrying about it. Right, Mike?
Mike: Fuck. Yeah, whatever...
MRR: Who are your main influences?
Blake: Well, I think it may be untrue to say influence. It's more like who are we derivative of. I feel that we are derivative of so many different bands you might think it's something new.
Ed: I suppose we like 1/2 Japanese, but we haven't heard anything by them. We just like their concept. Other influences may include, Sonic Youth of Today, Dinosaur—well, dinosaurs, actually—bad HC, flowing fields of corn, good HC—the only good hardcore is a dead one, y'know. Rotting corpse-core is IT, and FWC are LEADING THE PACK!!! Grrrrrr...
Mike: Pistols, Clash, and the abstract imagery of mid-period Fellini.
MRR: What are your favorite foods?
Ed: Why, my fellow fishies, of course. Glub, glub, glub...
Blake, (whips out list, reads) Tuna fish casserole, seedless grapes, K-Mart submarine sandwiches, potato salad, toast, and chocolate milk.
Mike: C-rats.
MRR: So, Mr. Sped, what do you think of the Clinton scene?
Ed: Somehow, I knew you were gonna ask me about that, Fitz. I have therefore devised the following catagorial syllogism so that everyone may understand the complexities of the Clinton scene: We are the Clinton scene. We are cool. Therefore, the Clinton scene must be cool. Just don't ask me to draw a Venn diagram to prove it.
MRR: So, Blake, I hear that you are engaged to Kate Bush.
Blake: Oh yes, I love Kate's bush. (obnoxious laugh) Actually, she puts backwards messages in her songs saying 'I love you Blake. Fuck me. Hard. CUM ALL OVER ME!!' (blacks out from over-excitement)
Ed: Yeah, I know what you mean. Ally Sheedy has been sending me secret messages of love on personalized license plates.
MRR: Ed, what's life all about?
Ed: Well, I kind of live a hand to mouth existance, and the area itself is pretty economically depressed, but you can't let that get you down. See, how I get along is I wake up early every morning, drink a nutritious glass of wholesome orange juice, put some Minor Threat on the stereo, and...well...go back to bed and sleep 'til noon.
Blake: Life is records, comic books, and bad sci-fi movies.
Mike, Fuck. Whatever...
MRR: What do you guys do for a living?
Blake: Well, after burning out in the fast food industry I decided to hang around college for a few years.
Ed: After burning out at college I decided to take a minimum wage job across the street. It helps prepare me for a life of constant disappointment.
Mike: I don't just have a job, I have an adventure.
MRR: So what do you plan on doing with your lives? Ed, Oh, I s'pose I'll settle down, get married, squeeze out a few puppies...
Blake: Well, as soon as I can scrape together $289.00 I'm going to buy Dave Del-Dotto's Cash Flow System so I can be rich. We are going to invest the big bucks we make from this tape in real estate.
MRR: Tell us about your newsletter.
Ed: It will keep all our loyal fans and friends up to date on all the shit we do. And all the doo we shit, I suppose.
Blake: It'll probably come out quarterly and cost a stamp. We plan on filling it with reciples and all kinds of fun stuff.

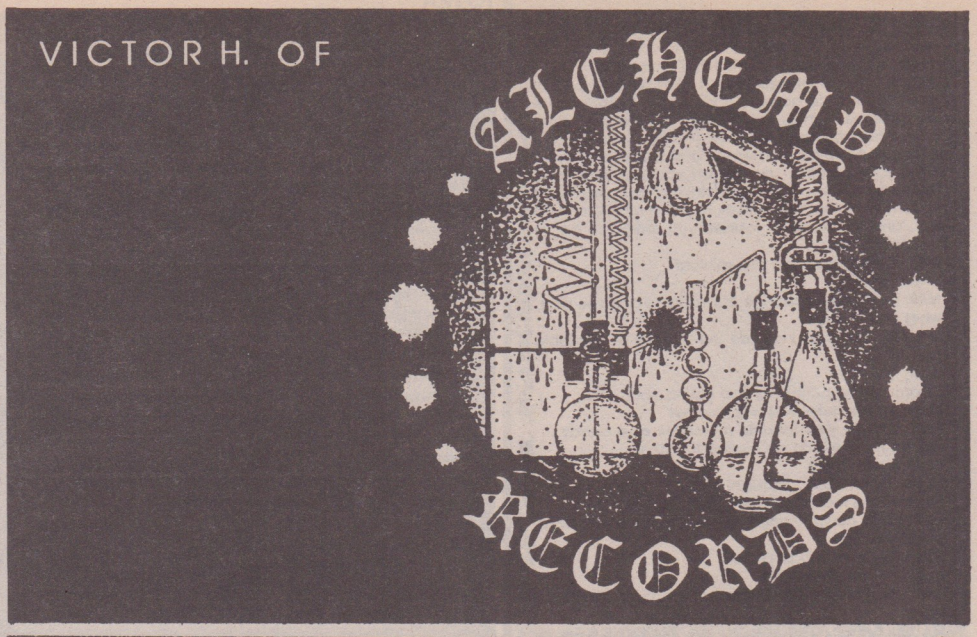


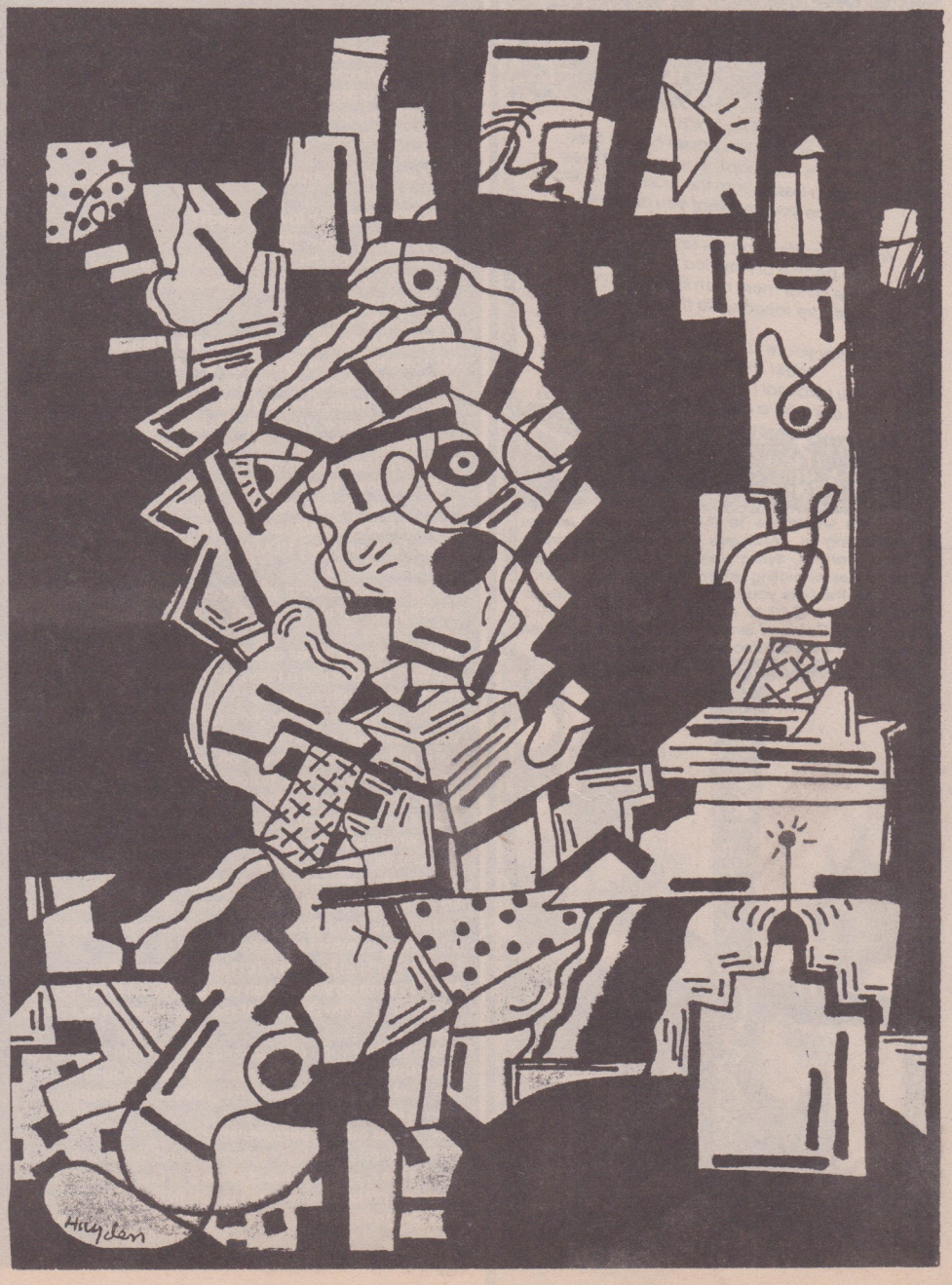
MRR: Any closing comments?
Blake: Yeah, our butt stompin' new tape, Don, has thirteen songs and is available now for a short time at the low, low price of $3.00. What a deal! (That's postpaid, by the way.)

Ed: Well, Fitz, I not really that concerned with promoting the band right now so much as I am about the fact that when Max R'n'R prints this they're gonna replace your beautiful name with this guy Mrr's. I mean what kinda name is that? Sheesh...
Mike: Yeah, fuckin' sheesh.
And with the utterance of these mystical words, the entire band disappears in a cloud of smoke. Fitz, used to this sort of shit, yawns and goes to sleep.

FWC c/o Blake Powell
1248 13th Ave. S/ Clinton, IA 52732

VICTOR H. OF ALCHEMY RECORDS





This interview is meant to be read with The Melvins' album grinding at low volume in the background. Interview by Tim and Martin.

MRR: Victor, can we play this at 45? No, First, let me ask you a few basic, dumb questions...

V: Great...

MRR: I won't ask how old you are, but you've been around the block a few times...

V: High mileage...

MRR: ...and you have a unique perception of the world, some of which I share and some of which leaves my jaw open sometimes, and I just wonder how we might convey this to our readers. Do you want to tell a bit about how you got to 1988, what paths you've travelled?

V: A lot of scenic routes that are pretty difficult to describe in words.

MRR: To get our feet a little on the ground here, in terms of the musical aspect of your life, you just didn't suddenly drop into the hardcore scene. You've been involved in the punk scene as far back as '77, right?

V: Basically, all my life...or lives...a sum total of many past experiences. I think it's a continuation of that. It's an infinite thing...music, and time and space.

MRR: That's what I thought. So, why would somebody like yourself want to do a record label at this point?

V: Overdue, it was time—quality on all levels, diversity, avoiding clichés and sitcoms, trying to allow people the freedom of choice based on knowing the difference through comparison. I think it's real important for art to become accessible without being watered down by anyone for any purpose. I'm an abstract expressionist, I've been doing that all my life, it's an unavoidable thing that I do, and there is an energy that connects everything, and why not records? And why not put them out and have them be available for people. How more absurd than another record label on this planet, at this time.

MRR: How do do you perceive what you're doing as distinct and as an expression of your world?

V: It's a seperate world, it's connected as everything is.

MRR: What do you mean by that?

V: In the sense that I see a connection in everything in the universe: cause and effect, reap what you sow, hopefully being aware of all dimensions at all times, every angle, every shadow, every possible shadow that can be cast and the angle that creates, the pressure of one angle on another and how that continues and hopefully transcends words and logic and faith, and gets somewhere into a realm that is real...nice...

MRR: He says raising his eyebrows. Isn't that painful as well. If you have to take all that into account at all times...

V: There's no choice.

MRR: How does one function on a day-to-day basis.

V: Practice. Meditation. Diet. The right music. The right input. Sifting through the shit...if we are fortunate enough to be selective. But first, we have to understand the difference, and I think that is everyone's job at the right time.

MRR: Would you characterize your outlook as a dark one.

V: No, I don't see it that way.

MRR: We're sitting here listening to the Melvins, and this is very ominous music, which is soothing to you. There's a heaviness and darkness to it, and to a lot of the music you've put out on Alchemy, so what is the inter-relation?

V: I think the Melvins are the exception. I'm trying to be diverse and be business-minded as well as an artist, and helpful and all of those other clichés...with the label. I try to keep that a separate reality...real difficult to do, of course. But I think the Melvins transcend themselves, anything familiar, any clichés, all dimensions. They're real easy to label on the surface. But if you feel them and realize that it's not the Melvins but only a source for energy, that's why I like the Melvins, that's why I put them apart from other bands. I think they're very important people because they do allow an outlet for an energy that's undefinable with words.

MRR: What about my feeling about the darkness; this is not a joyful energy, right?

V: You mean like a party...with poodles in starch and painted toenails and lipstick? (laughter)

MRR: I don't think that's the only kind of "up" perception we would have.

Martin enters the room

V: Hi Martin, Tim is torturing me.

MRR: You love it.

V: I don't, it's painful.

MRR: Are you playing the Melvins...is it like an aspirin?

V: A security blanket.

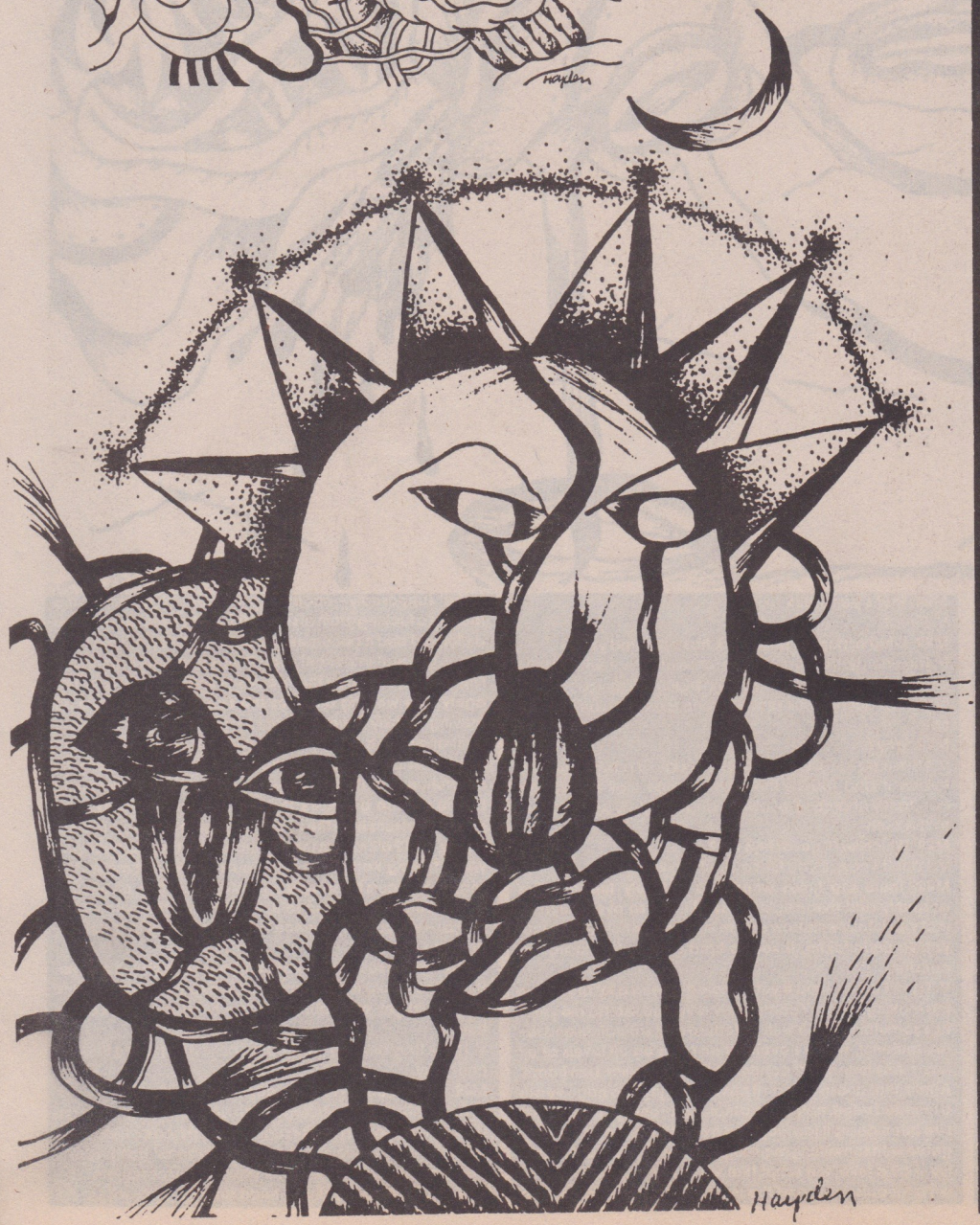
MRR: Sludge aspirin, but good sludge.

V: I put them up there with Stravinsky.

MRR: I'm not trying to torture you.

V: No, I like it. But let's get on to the right stuff.

MRR: What is the right stuff?



V: I don't know. Getting high, which I define as a wet clarity where the molecular structure of everything is revealed, where there's no problem in seeing the DNA structure in everybody around you and everything around you. That's step one. Then there's a subtle coasting quality that takes place, and it's an upward coasting not a downward coasting. Then it gets real scenic (laughter).

MRR: Those of us who know you...well, there are certain intangible qualities about Victor that we understand and appreciate. But how we are going to get to the root of this to convey it to others I have no fucking idea at all. Every time I try to zero in on some factual stuff, you ooze away. Look, I'd like to be able to show that you've been involved with music for God knows how long, back in the 60's, the early punk scene. I'd like you to talk a little bit about that.

V: OK, it's my best friend, how's that.

MRR: What does that mean, that's how you think, that's how you paint...?

V: Think, talk, paint, walk, eat...all of it that way, it's all like that. I like the way the paint runs down the canvas, I live for that, and the right sound, the right light on each subject. Back to the record reality which is pretty real-world in relation to other things...

MRR: I was going to say, how does somebody who is an abstract expressionist suddenly get involved in doing business?

V: It's funny, it's comedy, and I'm working on that one, learning as I go. Suddenly.

MRR: It's not tragedy?

V: Of course, as everything is. It's got both sides. So far, it's tragedy financially. Emotionally and artistically, it's real close to what I want. Again, diversity: I don't want to be limited or pidgeonholed with the label. I like everything from Stravinsky to the Melvins to John Coltrane to Muddy Waters. I want the label to reflect that, if I can survive the financial coals. It's pretty intense. But so far, quality and helping the right people—that appear to be right to me at the time, and knowing everything is subject to change, based on other than scanning the veneer and going to hopefully the higher source of the person or object or sound—that's what motivates me to say this is important to put out in the real world.

MRR: Seeing as how your perception changes a lot...just before you said that I changed 100 times in front of your eyes in the space of one minute...

V: Molecular vibration never stops.

MRR: Energywise or whatever, so how do you know that your perception at one point is going...

V: It repeats itself, it comes back around. It's like a circle with the cardboard pointer on it with notches in it, spinning, and the knife comes down on the right number, splits it to the bone and it becomes apparent that it is right now. I don't know what the fuck the next step is?

MRR: Let me mention some subjects, and respond almost like word association here.

V: A good friend of mine, Martin here, is cheering me on. David is too.

MRR: Yeah, cut loose. OK, let's start: the afterlife?

V: Now. (laughter)

MRR: You mean this is it?

V: This is it. Anything after that is redundant, right?

MRR: So what do we have to look forward to?

V: More of the same with a real subtle difference, that to notice requires better eyesight.

MRR: Humanity?

V: Non-existent. An illusion that we, us, the humans on this planet need to asume does exist.

MRR: Yesterday you were saying that you thought they should just have the nuclear war and get rid of us all.

V: I think that that's probably the most realistic aproach. (laughter)

MRR: But that means we aren't an illusion then, if it takes that much to get rid of us.

V: Now you're getting real on me, Tim.

MRR: Sorry, I have that habit, Victor.

V: So what do we want to do now, where are we going with this? It's great though, it's beginning to happen.

MRR: We're just stabbing in the dark. OK, how does your life center around Volvos? They're a big part of your life, you have a whole concept about Volvos.

V: It's because after being in a few serious automobile accidents and knowing how vulnerable the human vehicle is, I feel that that car can maybe protect me from maybe being splattered all over. But I also think that the 1987 model is the last good year for that car, based on that tragic accident in Russia where the nuclear fallout landed in Sweden. I think it's going to result in loose bolts and knobs that don't work as well. It's funny, but extremely tragic at the same time, for what was once a safe car. (laughter)

MRR: Trees and animals?

V: The best.

MRR: What do they have over us? (as the phone rings)

V: They don't have telephones. I think they have the ability to accept their environment and each other pretty much as it appears, unless man, who is supposedly a higher creature, gets involved and fucks things up chemically in the name of progress, which affects the trees and animals and the planet in general. I think the reason that nuclear war is the only alternative is because man will not leave the planet on his own...too selfish, not willing to give it up. The planet itself is fine, but everything is permeated with disease now and there's no way of turning it around. That's boring, dry scientific knowledge, but it's true. So what are we holding on to?

MRR: God, yes or no?

V: Of course. You, me everything, right? I can't define it. I think God is a state of mind, and seeing that everything is connected, I can't see anything apart.

MRR: Zippers?

V: Fun and painful at the same time.

MRR: Less is more is a big part of your philosophy, right?

V: In a way that I like and don't like, in an artistic way, meaning clutter and bad taste: it's OK once in a while, but in the long run I think the more subtle stuff has longevity.

MRR: Let's come from another side here: Victor, you always dress in black, always.

V: To me black is all colors combined, I don't see it as black. But thanks for reminding me.

MRR: When you paint, do you paint dark?

V: No, not always. I like black and white the most, and grays that are formed from mixing them. But color at the right time is real powerful, but in small amounts.

MRR: That's punk rock.

V: Great.

MRR: What aspect of punk rock has captured you?

V: The energy, the honesty, the sense of humor, which I think is the most important thing on this planet. Having a sense of humor about oneself and why one is on this planet at this time.

MRR: Why?

V: I have no idea. Everytime I think I know a better reason follows it and makes the previous one look absurd. It's constantly changing, evolving, and hopefully going closer to the truth.

MRR: Which we'll never find out?

V: I don't know. If you find out, let me know.

MRR: There are times when you definitely feel that the absurdity and meaninglessness of life is so overwhelming that you totally withdraw or lose interest in whatever it is that you've undertaken. It seems hard for you to maintain a constant.

V: I don't understand it yet. I know it's been a lot of years in the making. It hasn't completely revealed itself to me yet. It has something to do with boredom and saturation and re-run material, which I avoid at all costs on all levels at all times. Any time it gets comfortable and familiar, I run from it. Again, that doesn't mean it has to be a jagged edge versus a rounded edge, nothing like that. It's an energy thing. When I've been doing it too long, too many times, then it's time to get on with something more important now. It's realizing that life is all a joke, the script that we're handed or accept or write for ourselves, and the incredibly short length of time we're supposedly—according to them—allowed in this realm is a fucking grain of sand. I think when the perspective is clarified and it becomes real clear that it's a flash in time, things get real important. And things that aren't important line up and annouce themselves in scale-model type imagery, like whirling dirvishes the size of a hand, lined up moving quickly in front of your face, stopping with remote control on each angle, so that you can become aware of every possible angle that is there and will be revealed in the near future so that hopefully we can see where we are going before we are gone. It's the real fast, geometric type of energy that runs over the eyes that doesn't go away. In other words, it's 12 o'clock in the afternoon, sun time, at midnight. We're talking Kodacolor film, you know what I mean, the snapshot. It gets to be very animated, very fast, all energy. If we open ourselves up to it, we all have the potential to realize—we can experience it in a second, or in a lifetime, or many lifetimes.

MRR: This all sounds kind of psychedelic to me, like something one would learn from an acid experience, an insight one would get. What about drugs, what do you think about them?

V: I think they are very important. I believe in peace through chemistry.

MRR: But you don't do them anymore, right?

V: Right, but I'm only straight edge until I use drugs, but I am straight edge now. I think drugs can help and can kill at the same time, at all levels. It's a real personal thing, a real personal choice that I cannot condone or condemn.

MRR: All drugs, body drugs, head drugs?

V: Right, anything that alters the chemistry in the brain is serious.

MRR: What have you learned from drugs? Are there things that you've experienced that have affected your outlook, your life?

V: I hate to give them that much credit.

MRR: You said they can be important.

V: They can be if you want them to be. It's all up to the individual. If you want to drink coffee and realize God, you can. If you feel you need to take LSD-25 to get further some way, in terms of expanding your consciousness—again a cliché that is pretty mundane by now, but again we're back to words, which are real limited—then it's OK and I think you're going to get out of it or see whatever you want to see from anything and everything, every moment. It's wherever you set your mode switch.

MRR: Actually, that's how you function a lot, right? You interpret things as you want. You often see people who you think is someone you know, but they aren't. But they are somebody who you'd probably like it to be.

V: Definitely, it's much easier that way. Why see somebody you don't know, right?

MRR: But that can be a bit embarrassing at times.

V: Yes, but interesting at least.

MRR: Obviously, at some level you make reality be what you'd like it to be right then and there.

V: I project what I want to see, which is sort of a selfish indulgence in a way. It's maybe a 3 year old view, but I like that, it's more open and liquid that way.

MRR: I hope that this all comes out on paper in a way that people will be able to roll with it and understand. OK, a lot of people have gotten to know you in the last couple of years, locally here, and have really come to love you and appreciate you...

V: Oh no!

MRR: ...but because of all these changes you always go through, it seems like you meet people, you become close with them, but then your reality seems to pull you off somewhere else and people ask "Where's Victor, where's Victor?" and feel...

V: I appreciate that, but that's not true. People that I care for, their energy or whatever it is that I relate to or whatever it is that they relate to with me or like or don't like, I think that's something that you carry with you, it's infinite. It never stops. Because you walk away from somebody or don't physically encounter that person does not change anything.

MRR: So alright Victor, let's zoom back into some reality here. You're doing Alchemy Records: why should we believe that you aren't going to head off into some other direction entirely?

V: I already am, but I'm taking it with me, I like it.

MRR: You want to talk about movies at all?

V: Why? And yes.

MRR: That's another thing that you have an interest in.

V: Yes, that's correct. I'm getting more involved again in film. It's a great outlet.

MRR: What aspect of film?

V: Right now I'm moving into soundtrack turf and putting the right sound with the right image, which is a lot of fun.

MRR: What would this Melvins' album be the soundtrack for?

V: Wow, everything. I really mean that. From life and death and everything inbetween and everything all over it and around it and under it. Only limited by one's imagination, because it does demand that you give up, which is hard, but that's nothing new. Anything that's powerful, people will run away from in the beginning, unless they're willing to give up a lot of their preconceived ideas about what it is or what it shouldn't be or where it's going or where it's been. It's real easy to let go, it's a scenic route.

MRR: I was hoping that you would close your eyes and...

V: They're closed. I cut my eyelids off years ago. (laughter)

MRR: Soundtracks.

V: That's simple. Right now I'm working on a horror film soundtrack.

MRR: Will there be anything intellectual in the movie?

V: Yes. It's called "Max Blood", a William Vigil film.

MRR: When will it be out?

V: Well, you know how that goes: sometime in the near future. (laughter).

MRR: Who's gonna be in it?

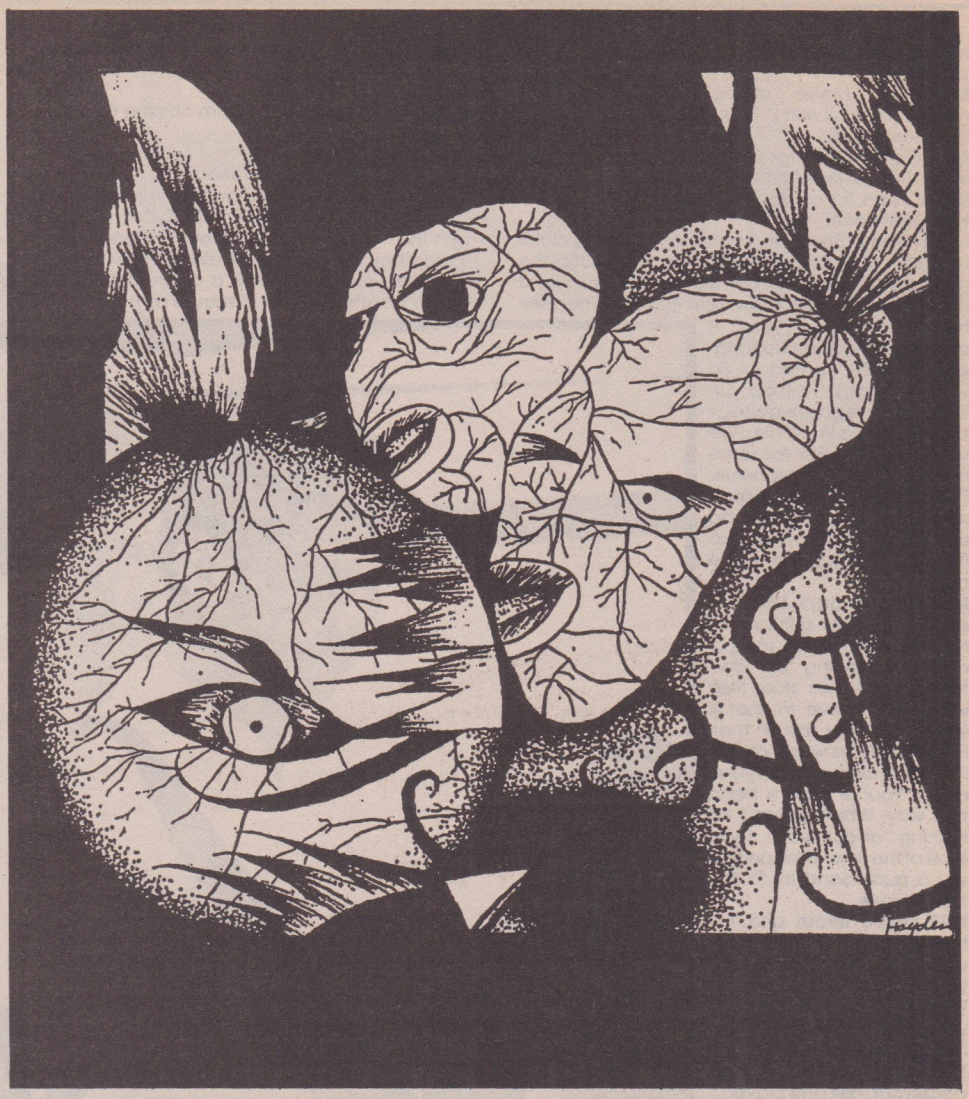
V: All unknowns, it's one of those. I feel really good about it because the bands will have a chance to get more exposure.

MRR: What bands?

V: The bands I have been putting records out for. Who is that, let me think: Clown Alley, Sacrilege, Melvins, Poison Idea, Neurosis, RKL, The Grim, and others. There's another film on the way, also. I want Alchemy to expand into all areas.

MRR: What areas would you like to go into?

V: Wow, it's a wonderful life? (laughter)



MRR: Go for it?

V: I guess music is the whole thing. If it's emotionally satisfying and is a psychic driver, it's good.

MRR: Name some of the music over the years that's taken you the highest.

V: Mozart, Bach, Bartok, Stravinsky, Capt. Beefheart, Frank Zappa, John Coltrane, Ornette Coleman, etc., etc., etc. It's hard to pinpoint favorite albums or tracks because there are a lot of those. That's a tough question because there are only certain moments in certain music that I really like and it varies radically. A lot of it from '77 on up to now I think is real good, on an emotional level, not anything new. Listen to Bach. It's all right there. It's just different periods throughout time and space where perception has altered that energy, depending upon its source.

MRR: Other areas you'd like to get into?

V: I guess where unknown artists are going (audio and visual). It's interesting to see where music is going and who is borrowing from whom, and what is new and what isn't new, and what gets by as acceptable on a lot of different levels. I think it's hard to say that something is more high or more legitimate or more valid or more significant than something else. To me, music is emotional, and if you enjoy it and it moves you in any direction, it's valid. I think it's important that bands that are now underground—really are underground, among a few groups of people it's not underground, but as soon as you step out of that circle, it's still like "What is that?!", "Where are they going," "Where have they been?", total ignorance—I would like to see that change. The underground is under the surface is where it's happening, that's the underground, that's where the energy is, that's where the bands that are unrecognized by the mainstream are. I enjoy that on a selfish level and don't want it to surface and become mainstream because it changes and ruins it for me. But on another level, if it can surface and effect the mainstream and bring the level of consciousness up. Why not? So I think it should definitely be out there and people should be exposed to it.

MRR: Can you think of any music that's gone from "underground" that's been able to maintain its vitality or integrity once it's surfaced, once it's received some kind of mass recognition or impact?

V: Now, or in the past?

MRR: The last 30 years or so.

V: Hmmm, some jazz, some classical, some rock'n'roll.

MRR: Specifics?

V: I seldom listen to the radio and am ignorant as to what is mainstream. I hear it on a subliminal level, you can't avoid it. They're torturing us with it on all levels, from the Safeway to the elevators. Let's stop, you're getting bored. I feel like it's party-pooper time and I'm going to pick up my toys and go home. See all of you on God's grill. (laughter)

Victor H. c/o Alchemy Records
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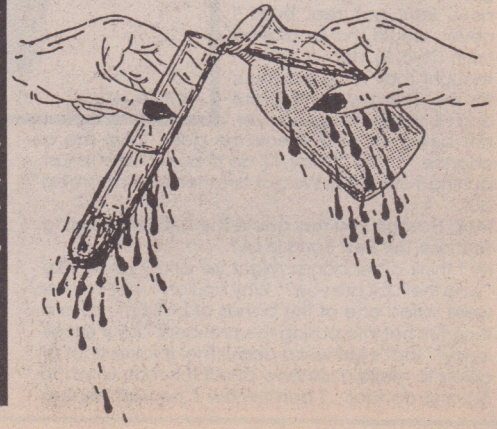
ALCHEMY.



Mike Watt interviewed by Kent H

MRR: So I hear you're the political activist of the group?

M: I guess. I haven't changed any from when I made rock n roll with D.Boon. I'm a member of the Democrat party.

MRR: One of the things I've noticed about Firehose is the unusual structure of the songs...

M: Oh yeah. It's on purpose.

MRR: Well yeah!

M: Me and D.Boon, we come from T. Rex and Kiss and stuff like that. Playing in the room. Copying records. Alice Cooper. Then we hear punk rock and people don't even know how to play. Then we heard this band Wire. It seemed they made up songs anyway they wanted to. So we thought... Captain Beefheart. He goes way back but we always knew him. We were into him. But for some reason never had the nerve. But something about punk rock gave us confidence and so instead of copying Blue Oyster Cult songs we made our own.

MRR: Do you guys still consider yourselves punk rock?

M: In the idea of punk rock, of anybody getting up and trying to tell their story their way, we believe in that. I would consider myself that. Punk rock to us was more an idea than clothes or a style of music. Your're a punk band that way. Which doesn't tell nothing about your style. Most of the time when people say a punk band that's the type of style...

MRR: Speed thrash and..?

M: Yeah. Right. To me punk wasn't so much a style as a facility to let anybody talk. Whatever you wanted to do you got up and did it. The way I see punk rock is X and The Minutmen could never have gotten out their and played... Jonathan Richman to me is punk rock. And Iggy. These people would have never existed without that punk rock aesthetic. We couldn't believe it! Me and D.Boon went up to these clubs, year after high school, it was 1976 and we're seeing guys who aren't even in tune. And doing their own songs! Me and D.Boon never even thought of doing that!

MRR: I've notice a jazz influence in your...

M: Well, I told you we come from rock. Well, when we got into our twenties. I got to tell you I'm thirty now. So yeah, I got a little different attitude now. Ed's got real balls! I never would have moved from Ohio to start a band. I thought rock n roll was over for me. This guy coming out and not really being a player, not being an Al Di Meola he goes "give me a chance." I said "Okay, I'll do a band." We're just putting it out there. We got another record coming out.

MRR: How do you feel about The L.A. Times voting Firehose The Best Band in LA?

M: I think other bands might be angry at us. Like "who the fuck are you?" Why couldn't they say we were voted one of the bands of LA? I'm not into that. I'm not into calling the president "Your excellency". That's just weird about me. It takes a lot of colors to make a rainbow and if this man wants to go and do that... I don't know if he was beaten when he was seven years old or he beat someone when he was seven years old... I know there is a story behind it and it's probably a real story. But it is kind of lame in a way.

MRR: You've got a new album coming out.

M: If 'n

MRR: What's it called?

M: I... F... apostrophe N. I thought... I couldn't use Dos songs this time. See I didn't know Ed so I thought "what can you do with this". With D. Boon, I grew up with the man since I was twelve. If nobody liked us it didn't matter 'cause we didn't know what the fuck we were doing. This is a different thing. It still doesn't matter in a way. Because I am committed!

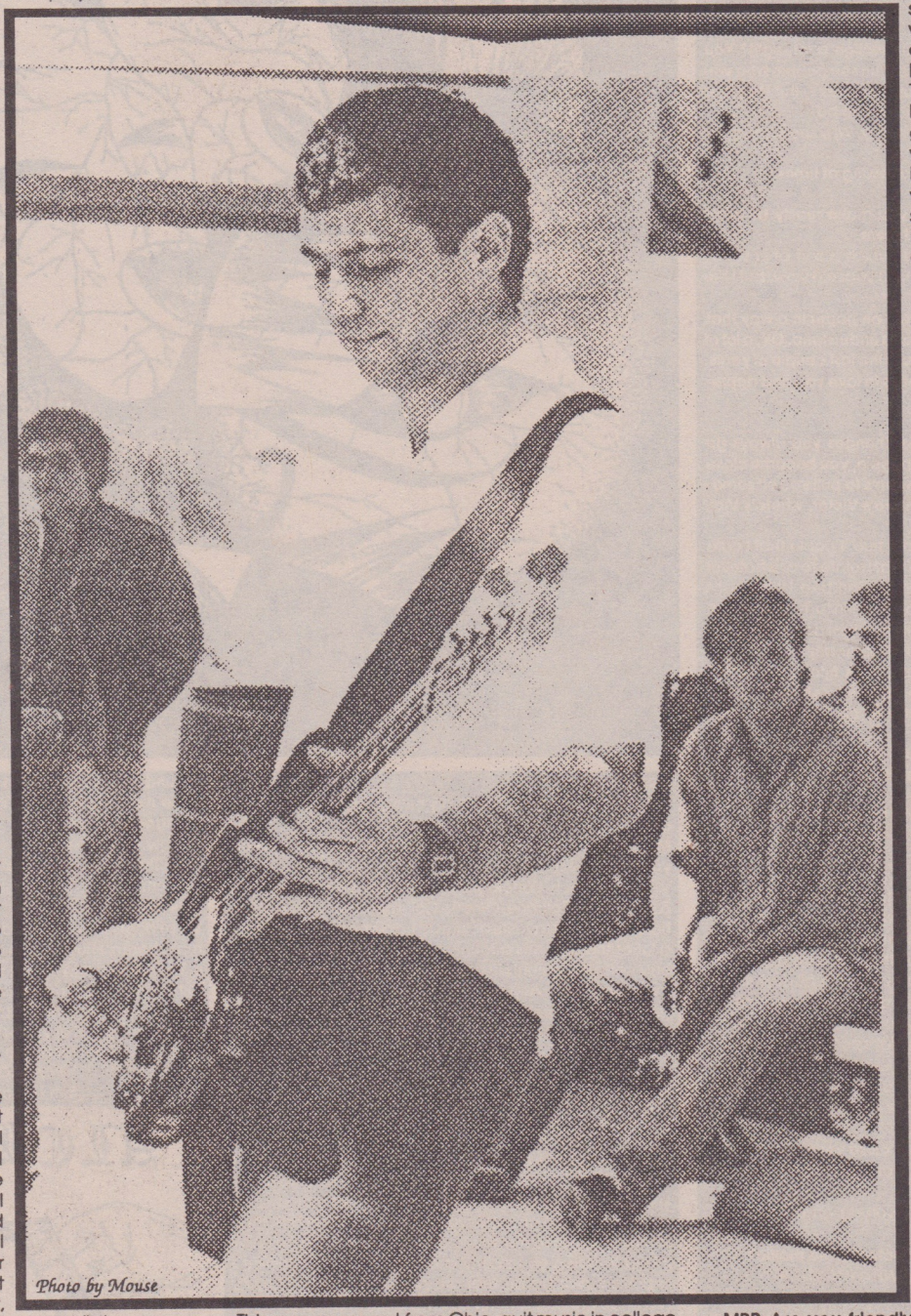


Photo by Mouse

This man came out from Ohio, quit music in college to play rock n roll with Watt.

MRR: Will it be going in....

M: It's done. It got done yesterday. It gets cut day after tomorrow.

MRR: Will it be a continuation of...?

M: No. Like I told you. We can't use Dos. We can't use me and Kira's bass songs. That's like half that Firehose album.

MRR: How do you guys write together?

M: We got four tracks. And we make our own little ideas and play them for the other dudes and make their parts for them. Like the Minutemen. We never jammed out songs. A lot of people thought that. They'd come up and ask us. But no there's too many stops and changes and shit like that. You said it was a structure. I would call it a style that uses structure. Because that's what it is. Instead of printing, I make my A's funky. Because I think music has to be that personal or it becomes real utilitarian. It becomes like a toilet seat. Instead of a toilet seat you'd hang on your wall. It becomes more of a toilet seat you'd sit on.

MRR: I've noticed that you and Kira have been doing gigs around town.

M: Oh yeah. Dos. Well we did that with The Minutemen. Those songs were written when D.Boon was still alive. So I'm telling you why the record's so different. That was very brave of Ed do that, Ragin Full On. That's why it's called Full On. It's like fuck we're giving it a go. Now this one's If 'n cause we don't really know. Now it's for real. We have to deal with each other and our songwriting.

MRR: I understand Firehose gave some benefits for The Dead Kennedys?

M: For Jello. Look if they bust Jello, they'll go after my buddy Ray Pettibone. I'm glad he won. Because Raymond's drawings are a lot more potent and way more vital. They attack the fucking nazis right where they live. And if they got Jello they would have got Raymond. And that's why.

MRR: So you do spoken word gigs too?

M: I did one. I did Battle Of The Macho Poets with Hank Rollins.

MRR: Doe was at that too wasn't he?

M: And John Doe and Dave Alvin. A lot of good people. To do that... that was a weird thing. I read a poem called "For D. Boon". I didn't know what to write so I just started talking. I'm not much of a poet.

MRR: Have you been in any of Hank's anthologies?

M: I've read them all.

MRR: No have you been in any of them?

M: Oh, have I been in any of them? Yeah. I'm probably one of the secret characters. As far as making writing, I likeTarantula, what Dylan did. If I did something it'd be something like that. Bobby Dylan's a weird guy in my history. Because my mom would always play him when I was a little boy. My dad was a sailor in the Vietnam tours and stuff. And she was always playing him. He was like my dad. I was hearing his words. So much like your dad you're embarrassed for him.

MRR: Are you friendly with many of the bands on SST?

M: Sure. I give them credit for coming out here and dealing with the people.

MRR: Does playing these festivals bond the bands...?

M: Well, bonds the bands and the audiences. See, that's what rock n roll is. A way of talking. So if you got something to say, if you got a band, if you got a painting, if you got a book of poems or prose. I can deal with it. Spell it. Because there are markets. But all markets are imperfect. And that's good enough to close on, Ivan Boesky.

WEST GERMANY

SQUANDERED MESSAGE

SQUANDERED MESSAGE
c/o Florian Helmchen
BÖCKHSTR. 39
1000 BERLIN 61
W-GERMANY

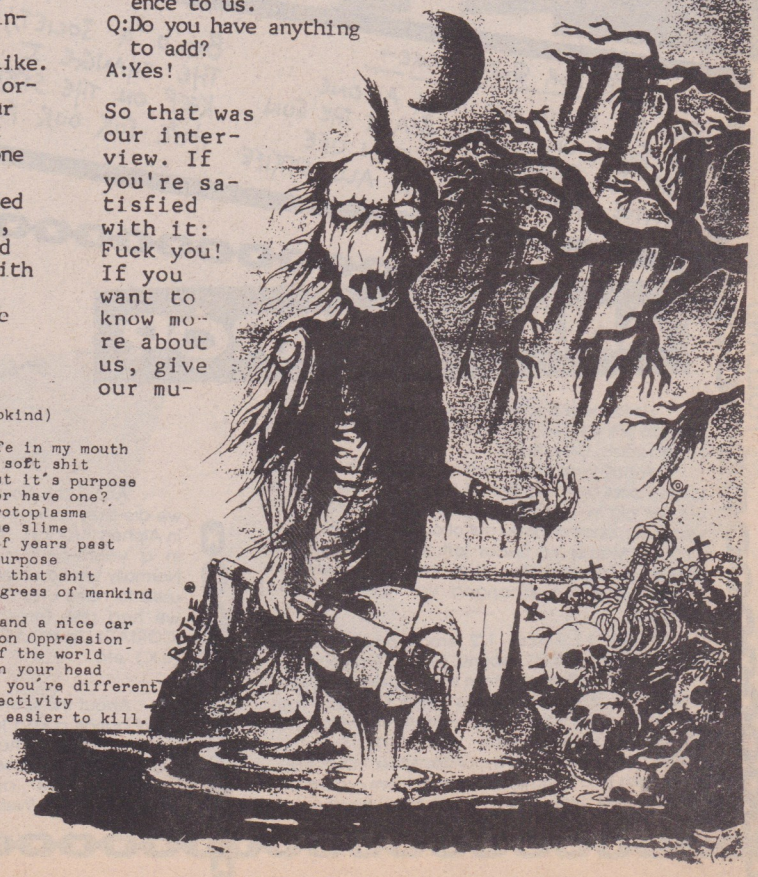
Bandstory? Interview? - Okay, we'll make one. But how can one jam the thoughts and feelings of four individuals into one page of MRR? We don't even pretend we could do that and we're really tired of generic questions with even more generic answers as we see them quite often in MRR. So we asked a friend of ours who works for BOMBEN to ask the most boring questions he knew and after that we hope that noone will ever ask them again.

Q:Please tell us s.th. about the band-history and the lineup.
A:The band came into existence in early 1986 to do s.th. worthwhile and to find an escape from the daily madness called life. After wasting 2 bassplayers the lineup is:
ROTZE-Screams+Artwork
LARS-Drummer Man
ACHIM-Six Strings
FLO-Four Strings
Q:How old are the bandmembers?
A:Together we're 91.
Q:Which bands have influenced you?
A:All the bands we like. But we opt for an original style of our own and don't want to sound like anyone else.
Q:If you were stranded on a lonely island, which records would you wish to have with you?
A:Do you thinke there would be a record-player on that island?
Q:How would you describe your music?
A:See above. Everyone knows: labels suck! But Tim Yo sez we play "speedy hardcore with jazzy/metalish guitarriffs but otherwise straight ahead thrash". On the other hand: Who the fuck is Tim???
Q:What are your views on straightedge?
A:We think it's great but we all like to drink, smoke and have sex.
Q:Do you like skating?
A:Yeah man, it shreds, totally rad!! We go to the local skatepark quite often to see the halfpipe heroes fly high and then crash. Its fun!!
Q:What do you think about crossover?
A:It's really good. Bands like Mötley Crüe, Manowar, Bon Jovi and Stryper have always been a big influence to us.
Q:Do you have anything to add?
A:Yes!

So that was our interview. If you're satisfied with it: Fuck you! If you want to know more about us, give our music a listen and read our lyrics. If you have other questions you want to ask, please go ahead and write! Please don't forget IRC's for guaranteed reply. You can also get our LP called: "Getting Blunt" from us. It's 15 Deutschmarks for Europe or $10 anywhere else (postpaid of course). Well concealed cash only pleeez. Hope to hear from you. BYE!

MANKIND (Dumbkind)

I put citylife in my mouth
And out came soft shit
Mankind's lost it's purpose
Or did it ever have one?
We are all Protoplasma
Grown from the slime
Of millions of years past
What's your purpose
Don't give me that shit
About the progress of mankind
Your Life
With a house and a nice car
Is depending on Oppression
Of the rest of the world
Build walls in your head
Tell yourself you're different
Block out Objectivity
That makes it easier to kill.



CANADA

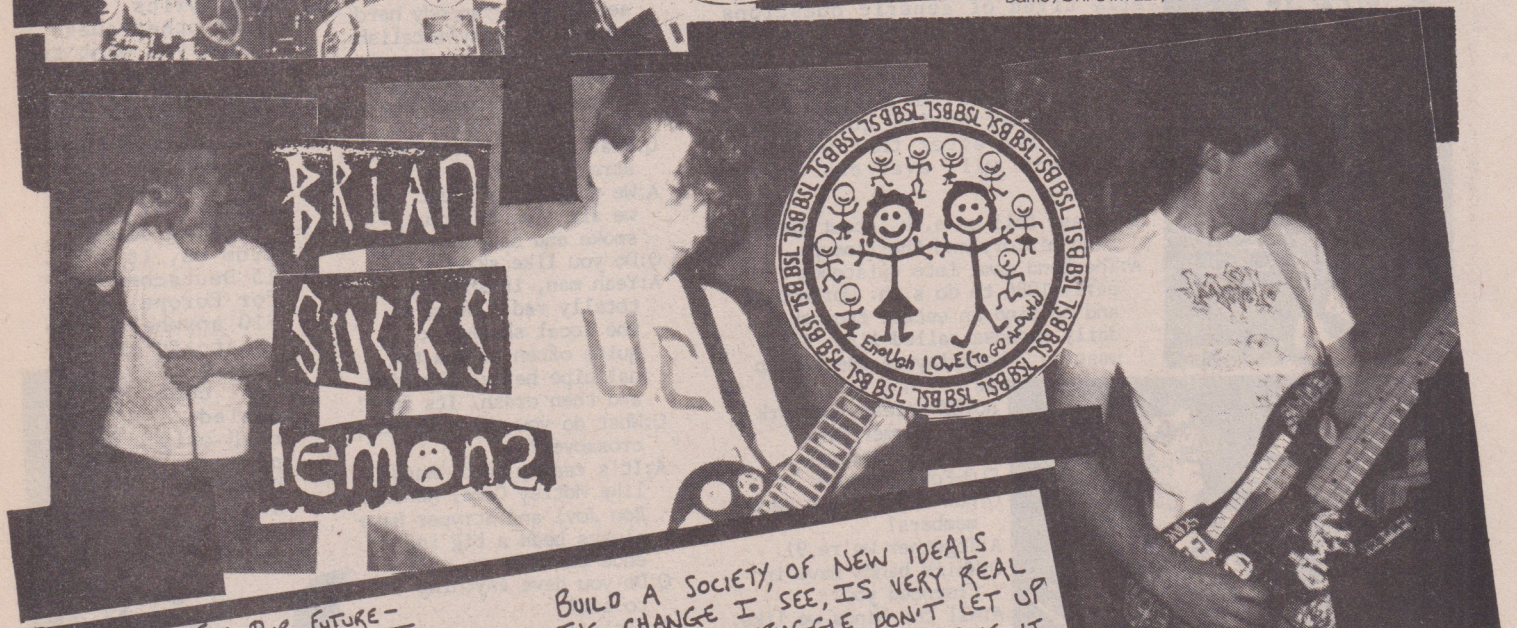
«141 WORDS FROM»

Hello there, this is Glenn from Barrie, Ontario to tell you about this band I'm in called B.S.L.

The initals "B.S.L." stand for a number of things, but I guess the most well known ones are "BOYS FOR SOCIAL LIBERTY", and "BRIAN SUCKS LEMONS".

B.S.L. is made up of: Kevin on vocals, Scott on drums, Glenn on bass, and Mike on guitar. We've been together for a little over a year and a half and have played about 10 shows in, and around the Toronto area. We just put out a split tape with our pals from Meaford, FLECKS OF DROOL, called It's Only Till Someone Loses An Eye and for only $3.00 it could be yours.

If anyone would like to write to us for the tape, stickers, just to chat, or for further info on t-shirts etc, just write to us at: Glenn B.S.L./ 72 Cundles Rd. E/ Barrie, Ont L4M 2Z7/ Canada.



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THE YOUTH UNITE, AND REACH THE SUN
LIVE IN FREEDOM, YOUR OWN LIFE
POSITIVE THINKING, TO END ALL STRIFE

BUILD A SOCIETY, OF NEW IDEALS
THE CHANGE I SEE, IS VERY REAL
KEEP ON THE STRUGGLE, DON'T LET UP
HOPE FOR OUR FUTURE, DON'T GIVE IT

HOLLAND

ANAL TERROR

Hello, here is some info about ANAL TERROR. In April '85 we started FUTURE FEAR with: Oscar:guitar, Berta:vocals, Guy:drums.

A half year later, me(Fido) joined the band. I played bass on my guitar. A few weeks later we did our first gig in 'De Nooduitgang' (EMERGENCY EXIT) with D.A., another band out of our hometown.

In March '86 Oscar left the band, and Lisa joined us to play bass, Fido started to play real guitar. Then we changed the name to ANAL TERROR.

We are a 1/2 male, 1/2 female band, which is not so unusual in the H.C. scene. (line up I mean).

Our style changed from simple-standard punk to Hardcore, Varied Hardcore. Not only ultra-fast and loud., but also Doom-Experimental-Punk Rock-Metal-Trash-influences. We did +/- 15 gigs in Holland, and we recorded our first tape. Our Lyrics are in English and Dutch, and most of them are written by Berta (see lyric sheet). They're personal / political.

About the Nooduitgang: Since October 1985 we are busy with the Nooduitgang, we organise gigs in Alphen A/D Rijn. We can organise gigs ourselves in a youth-centre called o.j.c. 'Maconna/(..). Normally we can have a concert every month. We used to have only Dutch bands, but since last year we had also foreign bands like COLERA (Brasil) ICORTATU (Spain), HERESY-GENERIC-ELEKTRO HIPPIES (U.K.), etc.

About the scene in Holland: There are a lot of good bands and a lot of gigs organised but since metal (crossover) has a growing influence in the scene, the music and especially the audience has become more apathetic and impersonal, especially in the Western part of Holland.

Sheer Terror

We are Sheer Terror, formed back in late December of 1984 by a one Alan Blake (guitar), and original bassist and drummer Baron Misuraca and Reid Deplore. The trio were then teamed up with Paul Bearer (vocals) and this line-up lasted for about two years. In that time the band recorded two songs for the Big City: One Big Crowd compilation (circa Jan. '85), and an eight song demo entitled No Grounds for Pity (mid 1986). After a score of gigs within the N.Y. area, Baron and Reid would depart to pursue other interests (other bands, to be precise) and are doing just fine.

This left Al and Paul on somewhat of a limb(o), but being such troopers, they set out to find a new rythym section. Within a month this was to be found in the form of Mark Neuman (bass) and Jason Martin (drums). These two being childhood chums and neighbors proved to be worthy in every sense of the word. They're a team.

So after roughly three practices, they played their first show (Nov. 1st, 1986). They were sloppy, there were mishaps, but the crowd went wild. And even more importantly, the members of the band felt good - comfortable - they knew that this was right, this was it.

So after months of practice, honing down the Sheer Terror sound, and a few more gigs, they hit the recording studio. The result was the six song demo Fall From Grace, which was and still is doing well on its own.

You're probably asking your self "Okay, so now I know the history of this band, but what the hell are these guys about...?" Well, I'll tell you.

SheerTerror are four individuals, all of working class backgrounds, and all on different frames of mind. We work with the fact that we all enjoy making music, and admitingly use it as an outlet for our emotions, beliefs (whatever they may be. We do not have a set foundation of what we want to relate to our audience, other than to think, and, if possible, do.) We'd be lying through our teeth if we said that we've never put some beliefs to the test. We feel that if you put the spotlight on something and look at it from all angles, inspect it, take it into your hands and pick it apart, and pry into every nook and cranny, harp on every open nerve you can gain a greater understanding of whatever lies in front of you. That doesn't mean that you'll like what you find - Heaven knows that the truth sometimes hurts, but at least you'll have a better platform from which you can make your judgement. We don't all have to agree - but it's understanding that leads to better communication. Or vice-versa, depending on how you look at it.

Thank you for your time, write us if you have any questions.

P.S. By the way, I'd hate to make this into a commercial, but we do have the Fall From Grace demo for sale. $4 post paid to:

Alan Blake/ 1132 40th St./ Brooklyn, New York 11218

ROSES

Now I'm tired of trying to understand, so ignorant I'll remain.
I feel repressed, and I'm not impressed by the games you children play.
Some of you may bask in the sun, and some of you may hide.
Whenever I hear your laughing voices, I just wanna cry.

So many years of nothingness, yet you seem so content.
You have yet to realize that it's all lies of deceit.
Call me a bastard, call me afraid, I'll just turn a deaf ear.
For all I know, is that, for the roses, it's been a wonderful year.

Now the party's over, and your host has died.
Kick you shoes off at the door, it's time to come inside.
The world is crumbling, a drunkard's stumbling.
A new day's come alive.
It's been a wonderful year. (4x)

About Straight Edge: We are all vegetarian.

Guy: Don't need or use drugs and alcohol to feel good.

Lisa: Drinks (not much). Smokes hash or weed sometimes. No hard drugs.

Lianne: Drinks. No more drugs.

Fido: True vegetarian (no leather clothes except two pairs of shoes, it's very cold in Holland). Never smoked or used drugs, except for a beer sometimes.

All: We don't want to moralize drug users, and we don't show around with xxx's and S.E. attitudes. We think control is as good as abstinence.

Last words. Berta stepped out of the band. Now Lisa is singing and we have a new bass player Lianne. So we stay 1/2 male, 1/2 female! We've changed our name to MOENGO TAPOE, and we are working on a whole new repertoire. Now we play a kind of Slow-Heavy-'Death' core.

All the best from: Mongoe Tapoe: Lisa, Lianne, Guy, Fido. Fido/ Korraalzwam 50/ 2403 SM Alphen A/D Rijn/ Holland.

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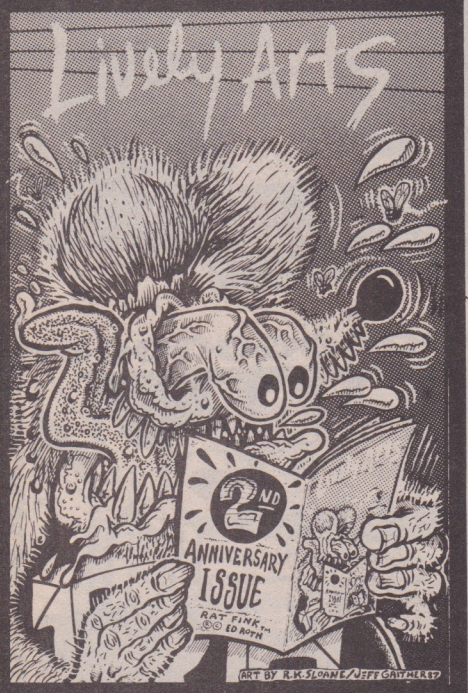

Ed "Big Daddy" Roth, Lime Spiders, Skinny Puppy, Nomads, Fuzztones, Alex Chilton, Triffids, comics, art, concert and record reviews.

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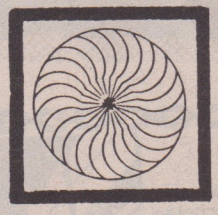
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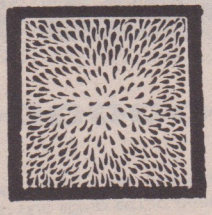
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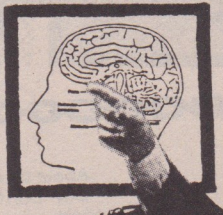
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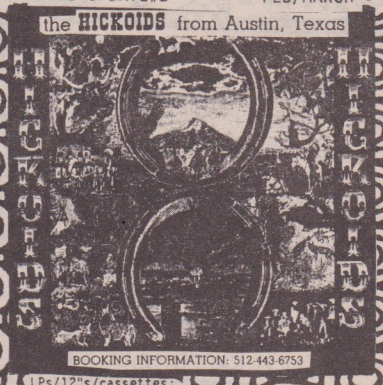

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Zero Boys

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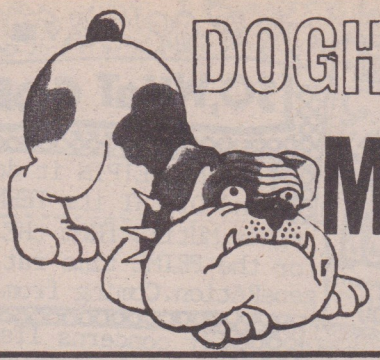

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MRR# – 55

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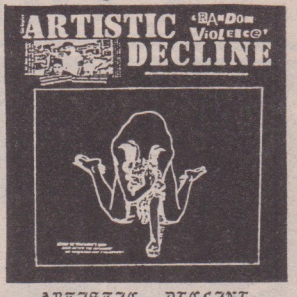
Los Angeles Hardcore



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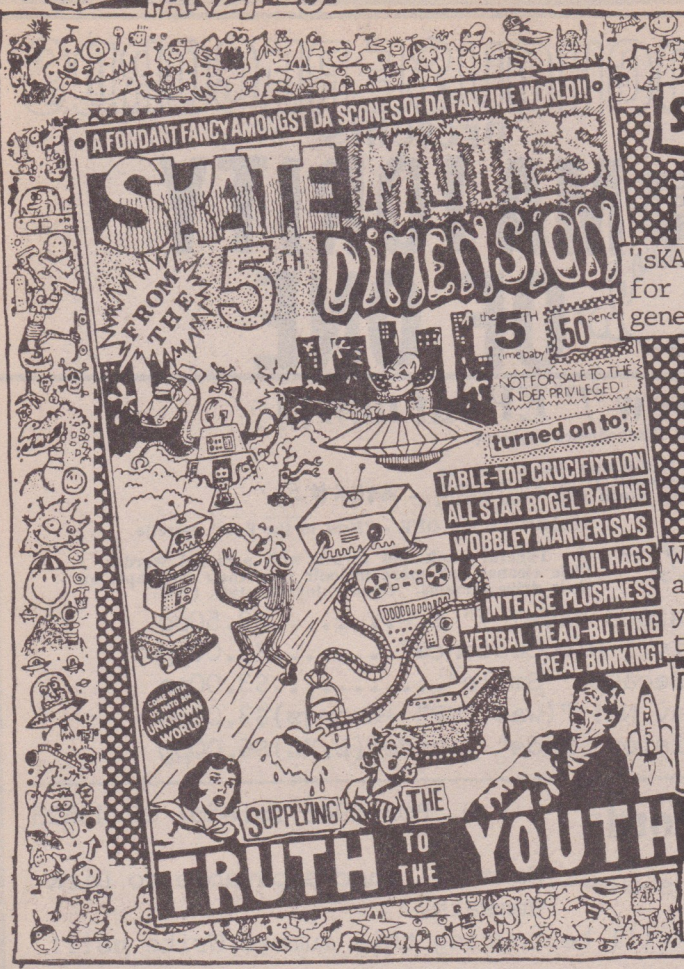

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We're willing to trade with ALL skate and/or humour Zines from around the globe. So get your scribbling heads on and communicate!!

COHERENCE GRAPHICS

DAVE CLIFFORD
7764 Jade Ct.
Boulder, Co. 80303

First and foremost I'd like to thank MRR for providing this space for me to tell you about COHERENCE GRAPHICS. It feels so obscene to be sitting here trying to explain myself to you in this little space but I hope in doing so I can get all of you to understand what it's all about.

COHERENCE is much more than just a fanzine. I guess the best description of it is this: COHERENCE IS COHERENCE.

One part of it falls into the category of newsletter. You see, I do this newsletter titled GIVEN TIME. I suppose it is used basically as an excuse to keep my name in print and speak my mind on issues of concern to me. Though in my reporting I try to be fair, I'm seldom objective because it's hard for me to keep part of my opinion to slip in. GIVEN TIME contains original photos taken by my publishing partner extrordinaire, Jared Poley and original interviews and articles. It is free but don't sit around waiting for a copy to arrive if you don't send a letter and stamp.

By far, the main part of this COHERENCE stuff is the flyers. I am very interested in aspects of graphic art and layout and I design flyers for local shows. It gives me great pleasure to see people enjoying my flyers. I started to do them when I noticed there was a sharp decline in the quality of flyers. I figured that no one was going to make interesting flyers unless someone gave them the inspiration.

Other parts of COHERENCE include a possible record label. Jared and I are busy at work on a record project.

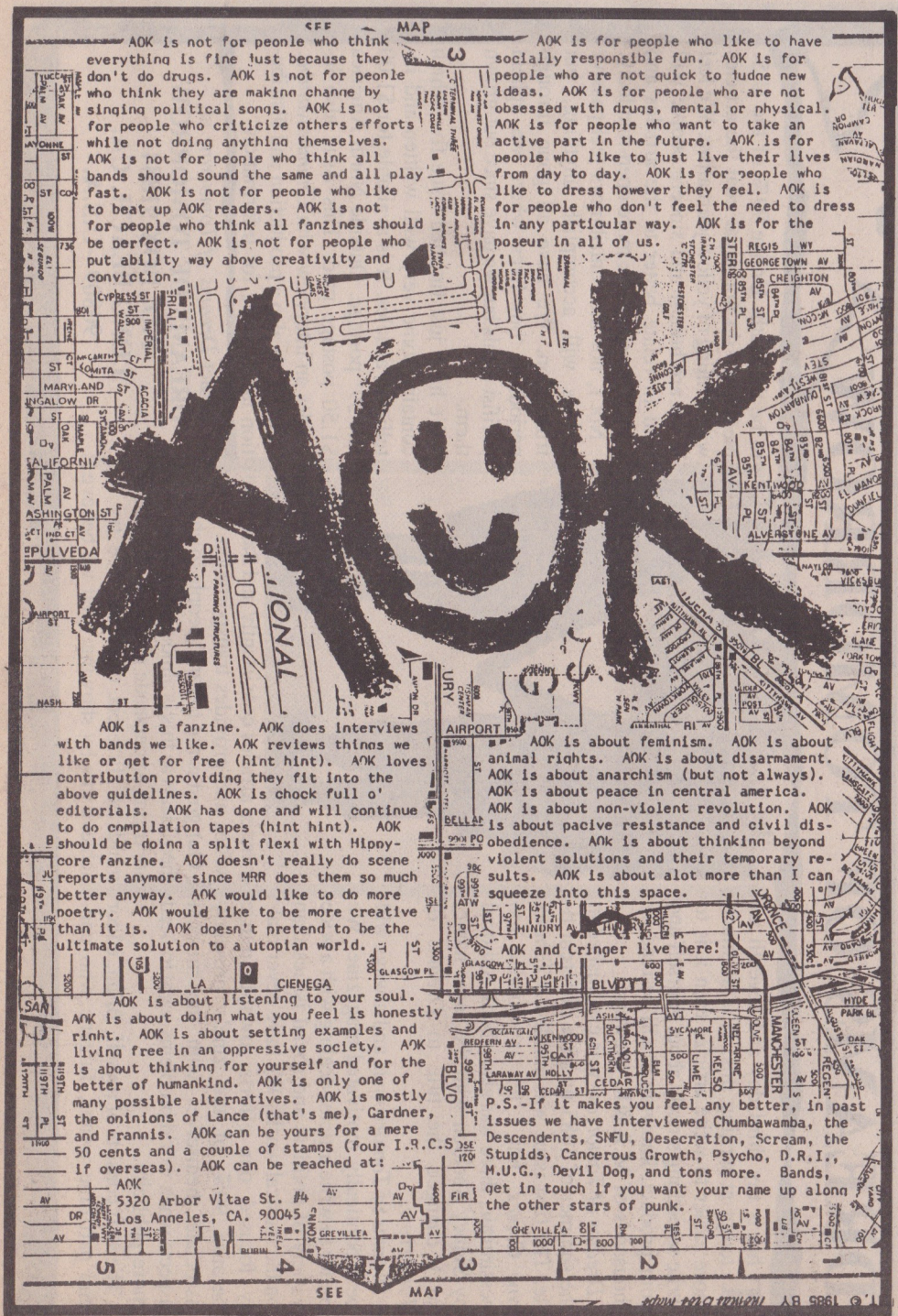
It appears that I am running out of room now so I'll try to wrap this up. If you have any interest in what I've said or whatever, feel free to write. Be looking out for future releases of COHERENCE GRAPHICS such as a local photozine and more issues of GIVEN TIME. You can order the news letter with a stamp and letter. #1 has YOUTH OF TODAY stuff, cynicism, criticism, scene news and all that biz. I'd love free stuff to review or trade for ad space.

Remember, you get out of life what you put in. With faith, in 1987,

-Dave Clifford

AOK is not for people who think everything is fine just because they don't do drugs. AOK is not for people who think they are making change by singing political songs. AOK is not for people who criticize others efforts while not doing anything themselves. AOK is not for people who think all bands should sound the same and all play fast. AOK is not for people who like to beat up AOK readers. AOK is not for people who think all fanzines should be perfect. AOK is not for people who put ability way above creativity and conviction.

AOK is for people who like to have socially responsible fun. AOK is for people who are not quick to judge new ideas. AOK is for people who are not obsessed with drugs, mental or physical. AOK is for people who want to take an active part in the future. AOK is for people who like to just live their lives from day to day. AOK is for people who like to dress however they feel. AOK is for people who don't feel the need to dress in any particular way. AOK is for the poseur in all of us.



AOK is a fanzine. AOK does interviews with bands we like. AOK reviews things we like or get for free (hint hint). AOK loves contribution providing they fit into the above guidelines. AOK is chock full o' editorials. AOK has done and will continue to do compilation tapes (hint hint). AOK should be doing a split flexi with Hippy-core fanzine. AOK doesn't really do scene reports anymore since MRR does them so much better anyway. AOK would like to do more poetry. AOK would like to be more creative than it is. AOK doesn't pretend to be the ultimate solution to a utopian world.

AOK is about feminism. AOK is about animal rights. AOK is about disarmament. AOK is about anarchism (but not always). AOK is about peace in central america. AOK is about non-violent revolution. AOK is about pacive resistance and civil disobedience. AOk is about thinking beyond violent solutions and their temporary results. AOK is about alot more than I can squeeze into this space.

AOK and Cringer live here!

AOK is about listening to your soul. AOK is about doing what you feel is honestly right. AOK is about setting examples and living free in an oppressive society. AOK is about thinking for yourself and for the better of humankind. AOk is only one of many possible alternatives. AOK is mostly the opinions of Lance (that's me), Gardner, and Frannis. AOK can be yours for a mere 50 cents and a couple of stamps (four I.R.C.S if overseas). AOK can be reached at:

AOK
5320 Arbor Vitae St. #4
Los Anneles, CA. 90045

P.S.-If it makes you feel any better, in past issues we have interviewed Chumbawamba, the Descendents, SNFU, Desecration, Scream, the Stupids, Cancerous Growth, Psycho, D.R.I., M.U.G., Devil Dog, and tons more. Bands, get in touch if you want your name up along the other stars of punk.

© 1985 BY

ENDLESS STRUGGLE 'ZINE

ILLUSION of GOV'T.: Causes the problems it sais it Solves...

Hello! The zine used to be called 'Secret Burial' but I found the title a little stagnant & I think 'Endless Struggle' (fr. the Offenders Lp) is more descriptive of the content. I started in Apr. of '87 & have done 5 issues so far. There's a mix of political articles & band interveiws, revus, art, etc. We try to educate as well as 'report on punk etc. In general the contents are a mix of our/my own beleifs; anarchy, punk, struggles throughout the world (S. Africa, Central America, etc) The layout is 8x11, issue #6 is 40 pgs, articles on anarchy, El Salvador, Crass, interveiws; Accused, US Distress, Subverse, Desecration, & Ripcord. Art, revus, poster! Photos! Good xeroxing. $1.50, or $2.00(overseas) ppd. Trade zines! I also draw, so write if your band/zine needs some art!

To; #1-1145 Lily st., Vancouver, BC, V5L 4H5, Canada. Order now! Chaos later?! Hahahaha.

THANX TO MRR...

THD

T.H.D.
4424 STEVENS AVE. SOUTH
MINNEAPOLIS,MN. 55409

T.H.D. HOTLINE 1-612-822-6397

T.H.D. Fanzine started in the back-prairie of Aberdeen,South Dakota to bring to this isolated area's bunch of punks,local wierdos, a communication outlet and a tool to express their ideas (wether it be political,social or musical),art,views,poetry,scene reports, photos and our usual habit of giving Bands and Labels free ad's for thier goods.

In early 1987, T.H.D. moved to Mineapolis,Minnesota to experience a new environment and most importantly an expanded undergroung music scene. Since moving,T.H.D. went from having 1 full-time "assembler" and an occasional contributor to 4 full-time shit-workers and 3 times the contributors. This has enabled the zine to expand it's coverage of Underground Music,Art,Poetry, Local Radio;Live show reviews and Photo coverage, plus better graphics and writting; a well-rounded zine.

The current state of affairs for T.H.D. is for greater cooperation with Bands,Labels,Writers,DJ's,Distributors and the folks that buy and read the zine. To make that balance of ART,MUSIC, POLITICS work,and for our scene to grow along with the Bands, Artists,other zines,etc,etc,

T.H.D. #5 available

$1.25 pp

T.H.D. continues to give Bands,Labels,Artists the needed space to express their ideas,goods,etc ..So send us things to review,ad's to print,photos,whatever that grabs you to send to us..

ASSEMBLERS: nad oder,tip,jason,t.[illegible].....

DREAMS OF TOMORROW

This is my third day and seventh attempt at writing this. It is so much more easier to write articles than it is to write something strictly about yourself and your product, knowing it will be read by thousands of M.R.&R. viewers.

Dreams of Tomorrow was established in the summer of 1985 under a different title. The first issue was entitled *If Tomorrow Comes,* but I felt it sounded too pessimistic, there was also a book authored by Sidney Sheldon with the same name, so I changed the title to *Dreams of Tomorrow.*

Dreams of Tomorrow is and always will be a politically motivated magazine. We prefer to write articles dealing with a wide variety of political and social issues than on the musical world. We have never really focused our efforts towards music because 90% of the zine's presently associate themselves with the musical aspects when world problems seem to need more publicity.

The staff consists of myself, Brian, editor and part-time writer, Eugene who contributes articles consistantly and Sam who writes and provides transportation.

Our goal is not to force people to change their ideals as this is almost impossible. We are trying to persuade people to open their minds to different opinions. We try to achieve this by showing what we believe to be the truth. Unlike 99% of the U.S. media, we do not sugar coat the articles with a filling of yellow journalism. We feel if we are honest and sincere people will tend to relate better to the articles and ourselves, and think more open-mindedly.

Not I, nor the contributors feel passive actions will accomplish anything, but frustration. We have all gone through periods in our lives where we upheld pacifist ideals but we have since out-grown them.

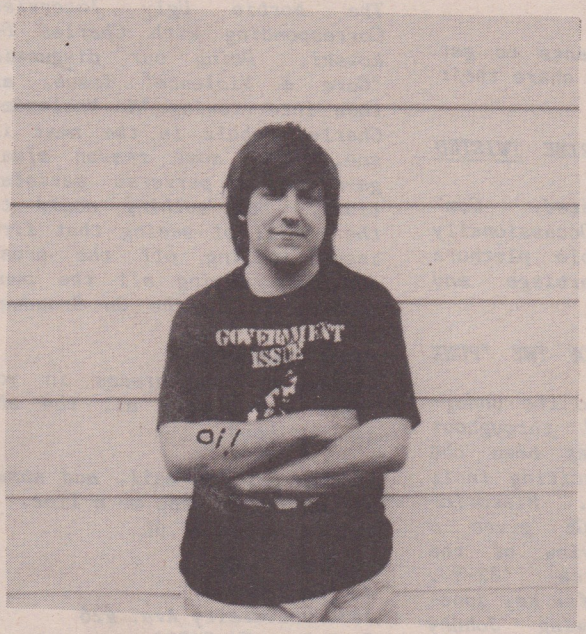
We have just finished issue five which contains some very well written and intelligent articles. It is available for $1.00 and 39[c] postage. Outside North America $1.50 postage paid. This issue also includes an interview with *Chumbawamba.*

D.O.T. is also a production and distribution label, write for information.

Contact *Dreams of Tomorrow* at:
DREAMS OF TOMORROW
P.O. BOX 91884
LONG BEACH, CA.
90809—U.S.A.

SUBURBAN VOICE

AL QUINT
P.O. BOX 1605
LYNN, MA 01903



Suburban Voice started as Suburban Punk in Sept. of '82, with a first issue that was 4 pages and has a print run of 50 copies. When I started this 'zine, as an affirmation of my belief in the punk rock scene and the desire to "spread the gospel," I thought I'd discovered a movement that was going to change the world. Well, now it's 1988 and the passage of time as well as my own observations and perceptions has tempered that idealism. My outlook in '82 looks pretty naive in retrospect, as I've discovered that the "scene" is not sancrosanct, subject to the same prejudices, cliques and failings as anything else in life. The concept of a "scene" holds little meaning, anymore, as it's become a gathering of fashion-styles, a context to see who can be the baddest in the pit or for suburban kids to preach being "positive" or "aware" from the safety of their suburban enclaves. And it's lost a lot of the do-it-yourself feel, as well, being co-opted by large indy labels and booking agencies, making it harder for new bands to gain acceptance or a foothold. There's also a lack of acceptance by the punk audience of what I call non "pre-approved" bands.

So why publish? Well, because there's still a lot of great music out there and I want more people to hear about it. I also want to encourage people to get away from a stereotyped punk rocker mentality, to stimulate some thought, to have them deal with reality, interact with others and approach life open-mindedly and with the confidence that they can survive life as individuals in a conformist society that discourages deviations. In other words, be a HUMAN BEING, not a label. And open-mindedness includes ideas as well as music. Suburban Voice gives me a forum to express these ideas as well as expose music that excites me...

Suburban Voice is published quarterly (more or less) and is available for $1.50 ppd (or $4 for a 3 issue subscription) from:

SUBURBAN VOICE/PO Box 1605/Lynn, MA 01903

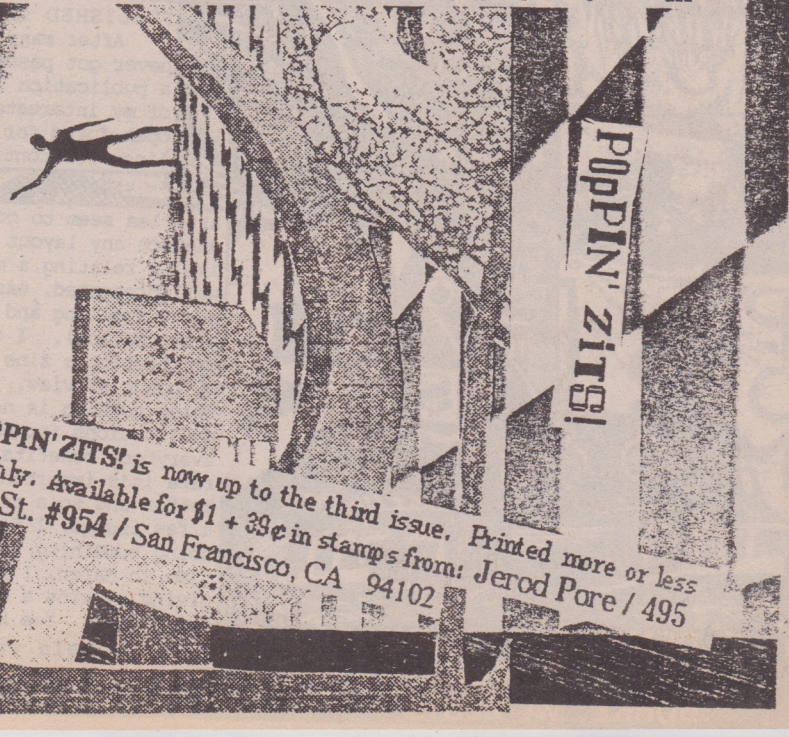
(Please make any check payable to Al Quint)

Thanks for the opportunity to express these ideas. And I encourage people to try to publish their own 'zines; still the most vital source of communication...

AL

It all started with sick stories obsessively typed on the back of five and ten dollar bills. AIDS as the path to Godhead; waiting hopefully for the CDC camps; strange sex with crippled children; genetically engineered gameshows of the future; European whispers on the pale night winds. Get the idea? Now expanded to regular paper **POPPIN' ZITS!!** now encompasses a cross-reference of pop culture. Like what songs are used to sell what products; what movies are seen for a few seconds in whose videos; strange and obscure trivia. **POPPIN' ZITS!** is also about creative pranks, conspiracies, weird politics, blaxploitation flicks, random violence, interesting advertising, technofetishes and whatever else provokes and entertains.

Why go through all this trouble? When the aliens arrive on their szyzgy tides they can understand us all a bit better. Likewise, when all the connectivity boxes are hooked up on neural nets and Wurtenmint starts a "Roots" trip the answer is there. Besides, it keeps me distracted from manic-depression, epilepsy, alcoholism, broken marriages, working in the realworld, and a shitload of other problems that make me generally ungleasant to be around.



POPPIN' ZITS! is now up to the third issue. Printed more or less monthly. Available for $1 + 39¢ in stamps from: Jerod Pore / 495 Ellis St. #954 / San Francisco, CA 94102

TWISTED IMAGE Interview

IS IT TRUE THAT FAN-ZINE EDITORS NEVER GET LAID?

...um...er...I...uh...

HOW'D YOU GET STARTED PUBLISHING TWISTED IMAGE?

I've always been into underground media, selling my first cartoon to the late, BERKELEY BARB back in '77. Then I went and saw the SEX PISTOLS IN '78 and remember thinking, "This is gonna be big!" But then nothing happened aside from a handful of artsy-gloomy junkie types and short-hair skinny tie bands trying to be Devo. Then in '82 I saw Fear at the Elite Club and was amazed at all the mohawks and crazies in the audience. Finally something was happening! I interviewed Fear and that was TWISTED IMAGE #1.

WHY DO YOU PUBLISH?

I guess everybody wants to get their 2 cents in; to share their slant on reality.

HOW WOULD YOU DESCRIBE TWISTED IMAGE?

Original. Opinionated. Compulsively honest. Occassionally spastic. A veritable plethura of stimulating verbiage and weird shit.

WHAT DO YOU THINK OF THE "PUNK MOVEMENT?

I'm totally drawn to the underground scene, and throughout the '80s "punk" has been the most dynamic and exciting facit of the underground. Historically, TWISTED IMAGE gives a pretty good over-view of the punk scene, circa '82-83. We were there at a few key junctures - interviewing Johnny Rotten at the Club 181 press conference, The Dead Kennedys at Ruthies Inn, Black Flag at the Eastern Front,

And Mary Mayhem provided an on-going sound track with her punk record reviews.

WHAT ARE SOME TWISTED IMAGE HIGHLIGHTS?

The Norbie Ugly Interview. Corresponding with Charles Bukowski. Doing our disgusting "Gore & Violence" issue, and then interviewing "Mr Wholesome" Charles Schulz in the next issue. (For some reason always gave me a perverse satisfaction.) But nothing could top the thrill of seeing that first issue rolling off the press, and then seeing all the punks reading it at the On Broadway!

FINAL COMMENTS?

Listen to the dreams in your heart and ignore all the shit in your head.

I love getting mail, and answer all of it, so drop me a line.
Sample Copies $1.00

TWISTED IMAGE
Ace Backwords
1630 University Ave. #26
Berkeley, CA 94703

DEMISE OF POWER PRODUCTIONS

Fanzine / Newsletter

PUBLISHED INFREQUENTLY/PRICE VARIES w/cost

After many name changes and trial issues that never got passed my friends, I decided to put forth a publication I could be proud of. Combining all of my interests (and those of others) to create an open forum for ideas. 'Demise' has no set guidelines for content; reviews and social/political -- articles seem to come standard. I feel that lots of Art and Graphics enhance any layout of written material and are sometimes more effective in relating a message. Above all I wanted Demise of Power to be well-presented, easy-to-read, and error-free! So many zines are lax about spelling and layout (A lot of photos can't cover up a sloppy presentation). I don't remember if I had any hard line intention of starting a zine other than contributing to the scene and sharing my point of view. Not everyone can be in a band and go on tour. Doing nothing is not an alternative, right!? Bands need independent publications for exposure and to promote and sell their records. Everybody benefits from the underground press. No matter how you rate it's importance - independent publishing generates awareness better and to a greater degree than any record. Now, having done a few issues, I find that it's the pure pain and satisfaction in doing something I enjoy that keeps me going. #5 should be out sometime in March, I hope. Special thanx to Odie at Record Works for giving my zine a break. Smeer(DEPRESSION/GASH) you THRASH ZOMBIE! Write Back! Yes KEN, I'm at it again! Thanx MRR for this opportunity. Bands/labels write! Cheap AD rates,possible swaps.

BRYAN

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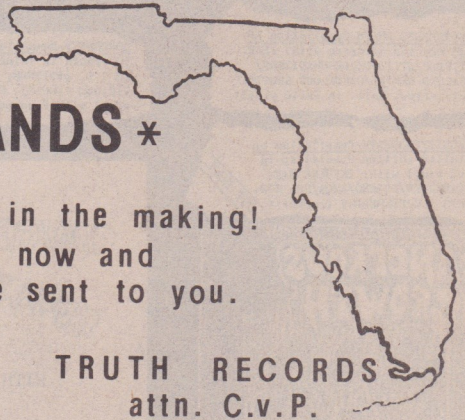

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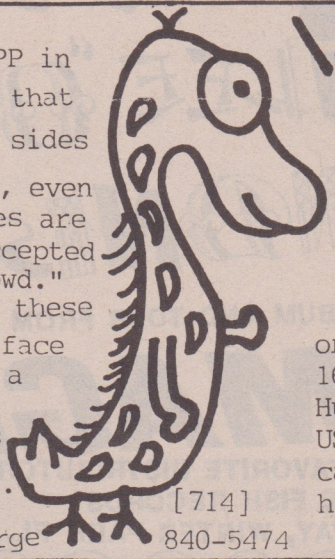
All shirts are 4-Sided: A,B,C, or D Front and Back, + Sleeves

[T-Colors: Red, Turquoise, or White]

[T-Sizes: Medium, Large, or X-Large]

I started PPP in order to say that there are two sides to every issue, even when both sides are not equally accepted by the "in crowd." I love wearing these shirts in the face of pressure to drink and do drugs; making a powerful statement and at the same time making for maximum enjoyment! These shirts are awesome! 4-Sided, 3-Colored, and printed on pre-shrunk 100% cotton t-shirts. They shock and inspire -- in pride and in comfort! Intense rebellion can be fun!-George



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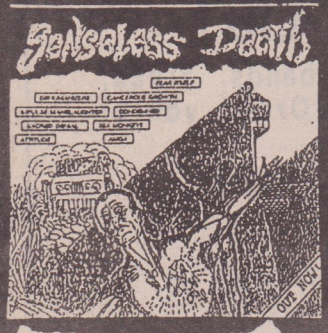
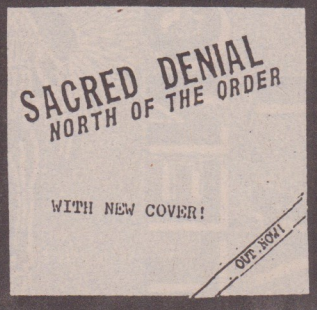


SENSELESS DEATH-Compilation LP
45 minutes Hardcore with: FEAR, ITSELF/ATTITUDE/DEHUMANIZERS/ SACRED DENIAL/CANCEROUS GROWTH etc.-first edit. in white vinyl!

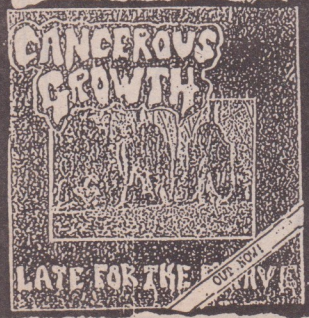
CONDEMNED-Humanoid or biomechanoid LP
10 tracks to think about with Keith (C 2 D, ATTITUDE, DEATH SENTENCE & VICIOUS CIRCLE). Comes in green vinyl with free poster!!!

IMPULSE MANSLAUGHTER-He who laughs last...laughs alone LP
Great raging thrash of this band from Chicago-10 tracks (2 bonussongs)-first edition in blue vinyl!This LP kills!

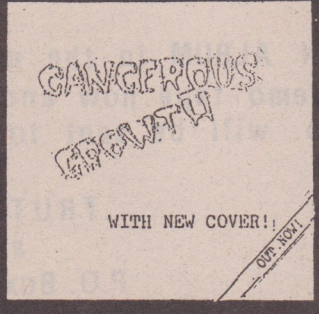


SACRED DENIAL-North of the order LP
3rd LP of this NEW JERSEY band in pink vinyl (!!) with 14 great, melodic hardcore tunes! (3 bonussongs)

SENSELESS DEATH-Compilation ep
Limited edition special ep in red vinyl with: IMPULSE MANSLAUGHTER/PSYCHO/AMOA/SEA MONKEYS & CONDEMNED-9 tracks!!! OUT NOW!



CANCEROUS GROWTH-Late for the grave LP
15 song LP (4 bonus)-repreecing in clear wax-great ripping Hardcorethrash!



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each ep $ 1 / DM 2
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CONDEMNED-2 sided, 4 color CONDEMNED-black Sh. w/green print
IMPULSE MANSLAUGHTER-white Sh. w/black print
-each $ 10 ppd.- (DM 20)
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IN MEMORIUM:

WILL SHATTER

And those who survive receive their sacrament
In the blood and the flesh and the steel
Sliding in and out and in again
I know how sweet you feel
No matter what may happen
At least for right now
You don't have to feel any pain
Not anything...
And won't that hit just set you right
Just a spoon, some liquid and a spike
Smiling into your white warm night
- from the A3I song
"White Warm Night", 1986

Will's white warm night came to an end on December 9th, 1987. Accidental overdose.

A Bay Area native, Will was a fixture in the scene long before most people had even heard of punk. His first band, Negative Trend, was one of the first and best of the San Francisco groups from its beginning in 1977 until Will moved on to help found Flipper in 1979.

I just got back from the meathouse
They got all our lovers hanging there
I took a look into the meathouse
They package all our heroes there
I don't like seeing old friends
It's never quite the same
We used to have such fun
But somehow people always change
Now they hang and I stare
And I can't tell them apart
Old friends or old enemies
Or just people that I knew
- from the Negative Trend song,
"Meathouse", 1978

For many, Flipper was the band to end all bands; warm, intelligent and very influential, it broke all the rules and dogmas of punk conventionality with those droning, dirgelike tunes and personal, compassionate lyrics. In an increasingly sleep-inducing scene, a Flipper concert was always good for a whack in the head, and often pure magic.

I saw your face
I saw your face as you heard my words
...my words
And you left me
You left me to hold yourself
And I've got to strip this flesh from my bones
I've got to hammer this wall with my hands
...with my hands

The lights have all gone out
The lights have all gone out
But I saw you
I saw you shine
- from "(I Saw You) Shine"

Flipper existed only sporadically since the fall of 1982, as each of the members felt compelled to pursue other projects. Will's included an unnamed studio band with his old friend Craig Gray from Negative Trend (and later the Toiling Midgets), and Any Three Initials, which he formed with some pals from Bad Posture.

The Shatter-Gray project concentrated on Leonard Cohen-influenced originals and a cover of Cohen's "Diamonds in the Mine". Will loved Cohen's poetry and music, sometimes giving out tapes of his favorite Cohen songs to friends. They recorded two very moody and interesting songs (one being 11 minutes long) before Craig went off to Europe, ending the project.

Any Three Initials (the name was a goof on all the hardcore bands using 3-initial monikers) played many shows around SF and even did a short Southwest tour, Will wearing his trademark cowboy hat at every show. Despite his enthusiasm and a set of truly remarkable songs, including updates of Flipper's "Boom Boom Boom" and Negative Trend's "Mercenaries", A3I was never able to make much headway in the dog-eat-dog, hustle-and-kiss-ass club scene. Fortunately, before disbanding they managed to record an album, "Ruins of America", which should be released soon.

Tina Walker was sixteen years old
When she struck her teacher in class that day
Tried and guilty, assault and battery
Sweet sixteen, Tina got 3 years in the state penitentiary
Brenda Spencer come out and play
We all hate Mondays, see those teachers, blow the suckers away...

But don't turn off the light
No don't turn off the light

The future is with these children
Born to inherit fear and brown eyes
Too young to know the harm that they are done
Family, church, school, the three-headed monster
I look around, I look back, I get so damned angry
I love life but the anger makes me stray
So be my searchlight, be my beacon in the night
Be my candle in the window, show me home
- from the A3I song
"Don't Turn Off the Light"

Will Shatter the person was just as fun and just as real as Will Shatter "the image" would lead you to believe. His speaking voice was just like his singing voice, and he was funny as hell. (Will at a club full of gnarly skinheads: "It's the chemotherapy that makes their heads look that way".) Totally without the usual rock-star pretensions you would expect from someone in his position, he was always genuinely interested in others, always ready to listen and learn.

For a while, he was on a dumpster-raiding kick, and his old place, a storefront on 6th Street that he shared with his then-wife, Jeri, was the Disneyland of Dumpster-Finds...a stack of misprinted Beatles posters with a building superimposed over the faces; strange clothing and bits of cloth everywhere; Hello Kitty paraphernalia and stickers; odd broken toys; boxes of ancient, bizarre books; a boar's head painted fluorescent blue and mounted on a slab of wood; mobiles that he'd made out of salvaged pigeon skeletons; odd statuettes of various Hindu deities; a gigantic book full of photos of and descriptions of pills; pet cats; pet rats; pet fish; and if you dug through everything you could find Will's fantastic collages, featuring photos and drawings cut from old Catholic textbooks (he was fascinated with a couple of bizarre ones from the 1920's he'd found), books on insects, electrical manuals, newspapers and magazines, all spliced meticulously together to make biting political and personal statements. Will drew much of his philosophy from Situationism and Wilhelm Reich. Although reluctant to "preach", Will did a lot of thinking on social and political matters, and when asked, had definite opinions. His political songs were not strait-jacketed by ideology and were accessible regardless of one's particular brand of anarchy or discontent. It was important to him that they worked as songs as well as messages, and when he cared enough to write a song about a subject he could be very eloquent.

Can you see the fresh blood
Steaming into the soil
As our patriots
Fathers and mothers and lovers
Admire the military style
Praising God and State
Crying tears of pride

For the sons and lovers
For all the fools slaughtered
For the maimed, the dying
And the dead
So the nation will live
So the people will remain as cattle
They demand a sacrifice
A sacrifice
- from "Sacrifice"

Will did a lot of drugs. They were a big part of his life and art, and he defended his right to use them, at the same time cautioning others not to take his use as an endorsement. He struggled with his heroin addiction for many years, as both a comfort and a curse. Will wasn't depressed or suicidal, but while seeming in control of his habit, he knew that to use is to skate delicately around the edges of death. Ironically, it seems he died because, being in the final stages of detox, he was particularly sensitive to a dose that would otherwise have had little effect.

Now every day there is that sickness to beat
Well just think about it
Think about your life
Wasn't there always some kind of pain to beat?
Now everyday you've got to hustle and deal,
And all those friends who surround you
Won't lift a finger
Couldn't give a fuck
Just like you, they're feeling kind of ill
And they can't think about anything but getting well
- *from the A3I song*
"White Warm Night"

Will had been optimistic lately, as he and his girlfriend Janette had found out recently that she was expecting a baby. It's sad that Will will never get to experience fatherhood firsthand. His enthusiasm about his future fatherhood was just one aspect of his passionate enthusiasm for life.

His words, music and art have been a perceptive mirror of the times, helping to transform the way we think and act. Living a life on the edge, without compromise or pretension, he could be both a warm friend and coldly honest. Certainly no saint; just a regular guy struggling with life's pain, bullshit, joys and hopes. His absence is a great loss to those who knew him.

I too have sung death's praises
But I'm not gonna sing that song anymore
Cause I found out what living is all about

It's life! Life!
Life is the only thing worth living for!
- from "Life"

See you on the other side, Will.

- the Subterranean crew
(Steven Tupper, Gregg Turkington, Lizzy Gray)

"The color of these words are very nice
But I knew him in black and white
I'd love to kick him and jab him with a knife
Cause he fucked with me and others in life
Asshole!! Why??
Rest in peace...I loved you"
- Bruce Loose

"You inspired 'Guy from Gilroy' - I miss you."
- Meri St. Mary

"Will was the first person I every really knew when I came out here, even when I was still living in Santa Cruz. He helped talk me into coming up here and getting a band going, not as a commercial thing but just for the joy of using music as an instrument of unmitigated gall, a prank even. Without really knowing me, he sai 'Hey, you should be in a band. I've been playing bass for 3 days and I'm in a band.' I think Will helped politicize the scene more than anybody in the early days, which made for a sharp, visible difference from other bands like Crime or the Nuns, who seemed to have more of the New York style rock & roll attitude. I guess what both Will & Michael Kowalski helped instill in me was the sheer joy of creating danger, using music as a way to provoke, to cause trouble. We were playing for keeps.

"His artwork, the early Negative Trend flyers...I particularly remember a stapled handout of several pages called 'How to Play Punk Rock'. He used jarring images such as a 'before & after' section - .before' showed a photo of hands playing a guitar, 'after' showed a gun put to President Carter's head with the caption 'use it!' That exemplified the confrontational attitude that Will was helping to promote and that Negative Trend stood for.

"The live attitude of the original Negative Trend lineup was a major influence on the early Dead Kennedys. They were a textbook lesson in how a band could attack an audience instead of just being rock & roll background music. Will would make sarcastic remarks designed to provoke the crowd while Roz left the stage and began knocking over tables & chairs.

"When most of the original bands broke up, the members either disappeared or mellowed out, but Flipper was in some ways even more extreme and dangerous than Negative Trend. Will and Steve DePace were the only people who went from one crucial band to another and held onto that kind of an attitude. The best live show I've ever seen was Flipper opening for Public Image, when there were 3000 jocks in the audience who wanted to kill them. Flipper had to be physically removed from the stage...that's what I call energy!

"Will drove home his attitudes and ideas the best through his outrageously wild sense of humor, and dared people around him to go further. Above all he helped re-ignite the idea that resistance can be fun, and that music made a great weapon."
- Jello Biafra

Word has it that a few of Will's friends are planning a book of his poetry and artwork. When it's finished, it should be available through Subterranean. Breakfast Without Meat magazine will also feature several of his collages in their next issue; a free copy will be available from them at 1827 Haight St.#188, SF CA 94117.

Photo: Murray Bowles

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ARTPHAG - LP

These guys make the CRAMPS look slick. Totally demented, rocking trash for all you retardos out there. A classic. (TY)
(Wanghead Records, 19620 Wahrman Rd., New Boston MI 48164)

AWARE! - EP

Yet another HC band that's pissed, full of brotherhood, and advocates a "love it or leave it" patriotism. "Back Off" is their by-word. See ya. (TY)
(Double Trouble Records, 2 Cedar Crest Dr., Danbury, CT 06811)

BHOPAL STIFFS - "Not Just My Head/One Track Head"

Good powerful thrash tunes from this Chicago band. "Not Just My Head" is a short blast, while "One Track Head"is a bit more complex and interesting, with loads of energy. An impressive start. (WG)
(Da Zit Records, PO Box 14015, Chicago IL 60614)

THE BIG THING "This Song Begins" cassette

Early-style punk with an emphasis on melody. Lyrically, I don't know what's going on, but the music sounds good. (WG)
(4319 Fleming St., Philadelphia PA 19128)

BLACK FLAG - "Wasted Again" LP

A repackaged 'greatest hits" LP, this features "Wasted", "TV Party", "Six Pack", "I Don't Care", "I've Had It", "Jealous Again", "Louie Louie", "Gimme Gimme Gimme", "Slip It In", and more. (TY)
(SST)

BLOODY MESS - "The Worst of..." cassette

OK, this little gem features no less than 46 songs, all varying in style, content, and quality. From C&W to the harshest HC, all aimed to pierce your skin. GG fans take note. (RG)
($4 to B.F.M., PO Box 1152, Greeley CO 80632)

BOSS HOSS - "Yer OK/ Litebulb Blues"

This is the legendary SF garage band that spent years preparing for this release. Although I'm partial to their rockin' live show, this record is an adequate representation of the garage madness they're capable of. Couldn't live without it. (RS)
(Empty Records, Muggenhoferstr. 39, 8500 Nurnburg, W. GERMANY)

THE BRAINDEAD – "Nightmares" cassette

Their name could be serious, judging by the lyrics to "Girl in Red", but it could be a parody. Anyway, this is noisy punk and thrash with a metallic edge. Lyrics cover cops, skating and moshing. (WG)
(Clark Chaos, 4128 Midvale Ave, Seattle, WA 98103)

BREAKING CIRCUS - LP

This Minneapolis band blends a hard melodramatic rhythm with the typical complexly performed pop their town is known for. Ugly words, big buildups, and a hard drive make for a promising debut. Reminds me of WIRE at times. (RS)
(Homestead Records)

THE CARDIAC KIDS - "Remember 1979?" cassette

Pretty hot upbeat early style punk with a good sense of melody. 4 live tunes and 2 studio ones. (WG)
($3 to Dumnp Records & Tapes, 3657 Mt. Acomita Ave., San Diego, CA 92111)

CHEEZ - "Say Cheez" cassette

The second demo by this mysterious Arizona band, playing a variety of styles from straight edge HC to rap to synth silliness to speedmetal, making fun of everyone and everything, except the Master Cheez, of course. Rad shit. (WG)
($1 plus two stamps to CHEEZ, PO Box 195, Mesa AZ 85211)

D.S.F.A. - "Why Should It?" cassette

Cool straightforward punk noise with lyrics about drug abuse, religion, personal issues and more. "Family's Only Family" stands out as a catchy tune. (WG)
(D.S.F.A., 3609 Pomo Ln., Modesto CA 95355)

DALAI LAMA - cassette

Pretty catchy melodic garage punk with a distorted guitar sound. Lyrically, I'm not sure what's going on. OK. (WG)
(823 Ratone, Manhattan, KS 66502)

DEAD ELVIS - cassette

Grungey punk mania here, with pissed-off lyrics slagging the rest of the goony world. Great juvenile fun. (WG)
($4 to PO Box 8764, Atlanta GA 30306-0764)

ENEMY - cassette

Straightforward punk and thrash with loads of energy and powerful guitarwork. Not too original, but pretty rockin' nevertheless. (WG)
($3 to Chris Osburn, 6640 Iona Rd., Indianapolis IN 46203)

FACE OF DECLINE - "Blinded by Vision" cassette

Basic thrash with mediocre production. Musically, nothing special, but the words are totally on-target, covering pacifism, peace, religion, etc. with intelligence. Great sentiment. (WG)
($4 to Bill Erickson, 909 N. Cliff Ave., Sioux Falls, SD 57103)

FRESH WATER CANNIBAL – cassette

Some super-grunged out punk rock with a totally distorted guitar buzz and rockin' crazy energy. Spazmo stuff. (WG)
($3 to Blake Powell, 1248 13th Ave. South, Clinton, LA 52732)

GRAVE CONCERN - "Approach With Caution" cassette

Searing thrash with tinges of that old metal stuff. Very professional (in the good sense) packaging and production, which makes for a rad tape. (WG)
($5 to 218 Arlington St., Ottawa, Ont. K1R 5S9, CANADA)

HOLLYWOOD INDIANS - "Lock Up The Dog" LP

Punky/country mix, with accent on the corn. Kinda dippy little stories, almost nursery-rhymish set to jaunty and sometimes driving music. (TY)
(Positive Force/Dutch East)

INFANTILE JUSTICE - cassette

Quick punk with a melodic edge. Relatively memorable stuff, but only three tunes. (WG)
(731 E. Johnson St., Madison WI 53703)

KILLDOZER - "Little Baby Bunting" LP

Still demented, psychedelic, with painfully slow power rhthyms and that unmistakable growling voice, this is no surprise except that they sound more like SCRATCH ACID than I remember. (Or did they just leave D. Yow off the credits for "Never Gave Me a Kiss"?) Oh, well, no stand outs but as good as ever and equally as irritating. (RS)
(Touch n Go, PO Box 25520, Chicago, IL 60625)

LAST OPTION - "Over Time" EP

A very good debut 7" by this AZ act, eight clean, powerful songs, mostly thrash with an accent on energy. Far from generic, they have their own sound, different from any other particular band. Lyrically, the emphasis is on caring for others and working for social change. Totally great!! (WG)
(Step Forward Records, PO Box 10094, Scottsdale, AZ 85271)

MFD - "All Of This" EP

Continuing in the vein of their fine LP of last year, but these three songs are a little bit more homogenized. The sound is similar throughout, keyed by a singing, high-pitched guitar, clean production, and good tuneage. (TY)
(DSI, PO Box 346, Dunn Loring VA 22027)

N.H.C. - cassette

Basic punk rock and HC with a variety of lyrics, from silly to serious. Not bad, 21 tunes. (WG)
(NHC, 4 Idlewood, Rapid City, SD 57701)

NO COMMENT - cassette

Pretty tense stuff here: fierce DRI-ish thrash with herky-jerky breaks and a good amount of innovation. Lyrics cover racism, vivisection, and other evils of society. Hot stuff. (WG)
($3 to NO COMMENT, 14410 Ventura Blvd., Sherman Oaks CA 91423)

NO WARNING - "F.U.N." cassette

Full-on speedmetal, but with mostly good lyrics about vivisection, war, and reality. These bozos are also fun live,but I'd only recommend this to metal fanatics. (WG)
(NO WARNING, PO Box 6655, San Jose CA 95150)

PSYCHO-SIN - "Forward to the Caves" LP

There's not much in the way of music here, just a loud cacophanous rumble which derives equally from the band's chaotic-anarchic attitude and the record's lousy sound quality. PSYCHO-SIN say they want to be judged on "content" rather than "musical form." Well, there's nothing wrong with that, but with inaudible words and no lyric sheet it's pretty tough to figure out exactly what that content is. (DF)
(Inward Vision, 396 7th St. #2, Jersey City, N.J. 07302)

PROJECT X - EP

This straight edge "mystery" record comes with issue #7 of Schism zine. All the songs are negative - how's that for positive - and insinuate violence, revenge, threat, and other forms of good living. Contains members of various NY straight edge bands. (TY)
(55 E 10th, #406, New York NY 10003)

ROMPER ROOM REJECTS - cassette

Metally HC with a definite garagey feel to it. Lyrically they attack issues like abortion, AIDS, drug/alcohol abuse, etc. Good. (WG)
(1407 Golden Gate, San Francisco CA 94115)

SNFU - "She's Not On The Menu" EP

A limited edition 7" put out by the band and available through them directly. Side A features "She's Not On The Menu;" the same version is on Flipside Comp #3 but titled "Heavy Menu." This time around, the song has way better production. Side B sports the original version of "Life Of A Bag Lady" with "This Is The End" tagged on for good measure. Both of these songs are from an early demo. If you can get one, you most likely won't be disappointed. Great cover art. (MS)
(SNFU, PO Box 4554, Edmonton, Alta. T6E 3G4, CANADA)

SFA - "NYHC 1987" cassette

It's from NY, it's HC, but this isn't the NYHC sound that has become prevalent recently. This is more garagy (may be the production), more straightforward, with lots of different tempos. (WG)
($3 to SFA/Mike Riot, 84-58 215 Place, Queens Village NY 11427)

SS-20 - "Daddy's Drunk on Christmas" EP

This 6-song 7" is the third in a series of Christmas releases from Ohio's SS-20. The A-side features three hardcore Christmas originals by SS-20; the b-side features their "alter-egos", THOSE JUGHEAD APACHES, playing three slow, cheesy, straightforward versions of Xmas standards. For collectors, Christmas-lovers, and fans of SS-20 only. (AS)
(No Pretense Records, 1516 Chapel St., Cincinnati, OH 45206)

SATAN'S CHEERLEADERS WITH VAMPIRA - "I'm Damned/"Tribute to Elvis"

'50s horror hostess Vampira and SATAN'S CHEERLEADERS team up for a truly bizarre single. The aging star of "Plan 9 From Outer Space" moans, groans and intones, while the band a pretty good CRAMPS imitation. Cool and crazy. (DF)
($3 to Jeff McCann, 335 Cedar Ave, #103, Long Beach CA 90802)

THE SCAB - "The Happy Flowers Are Boring Old Rock Stars" cassette

Spontaneous jamming, two little kids telling us about peace punks, safe sex, Tim Yohannan, and more. Amusing for short periods of time. (WG)
(SCAB, PO Box 1210, San Francisco CA 94101)

SCHIZOID /POOR WHITE TRASH - split cassette

Side One is SCHIZOID's live weirdness: wacko HC with metal influences. Side Two is POOR WHITE TRASH, who sound similar, but includes studio stuff. Neat and worth the buck. (WG)
($1 to Kevin, 713 Omak Cr., Las Vegas NV 89107)

SCREAMING BROCCOLI - LP

Decent pop punk out of this Vermont group, though the music is pretty lightweight at points, and that, coupled with the "pretty" vocals and harmonies, makes it difficult to set teeth into. No lyric sheet, though from what I can hear there's nothing too biting there either. (TY)
(Positive Force/Dutch East)

SERIAL KILLERS - "Roadside Rendezvous" LP

Splatter rock, mainly aimed at cutting up women. "Hey, but it's a joke, dude." True enough, and everyone's entitled to their cup o' tea, no matter how dumb. It's just great that all the men involved in this project are so enlightened and have such a good sense of humor that violence toward women is OK to joke about. Hey, racism is funny too, dude, for white people. (TY)
(Plus Records, 5436 Discher St., Philadelphia PA 19124)

7 SECONDS - "One Plus One" LP

Aside from a song or two, this live LP represents their latter sound, a rock-oriented approach. The songs are less anthemic and less gripping, more prone to length and dilution. It's hard for me to relate to this approach, especially as 7 SECONDS was my fave for many years. And given my fondness for Kevin, it's doubly hard to say I don't really like this period of their work, never mind the thin sound on this LP. (TY)
(Positive Force/Dutch East)

SIN CITY DISCIPLES - "Gestompo/Chicken Scratch"

Countrified, psych craziness on two rousing instrumentals with the melody care of kazoo on "Gestampo" and via harmonica on "Chicken Scratch". Sound strange? Well, it's really rockin'. Really! (RS)
(c/o 3953 McGee/ Kansas City, MO 64111)

PAT RUTHEN SMEAR - LP

The former GERMS guitarist puts out an eclectic, boring, self-indulgent LP that makes early '70's rock look good. (TY)
(SST Records)

SPOT - "Picking Up Where I Left Off" LP

We will let Spot indulge himself because he deserves it... Comic rock outs, twisted jazzy jams, guitar doodlings, country hoedowns, rock ballads, perceptive rantings and pure electric indulgence. Those who love him, love it. (RS)
(No Auditions, PO Box 49767, Austin, TX 78765)

SPLIT BEAVER - "Bleeding Nuns and Teen Lesbians and Aninals" cassette

Side One is spastic and crazed punk and HC with an idiotic edge that takes potshots at just about everyone except themselves. Side Two is more industrial. (WG)
($4 to Ecto Tapes, 1219 NW 18th, Oklahoma City OK 73106)

THORNS - cassette

Non-generic punk and HC with on-target political and social words, heavy on innovation and intensity make this a hot one. (WG)
($3 to 814 N. Daner Street, Arlington VA 22201)

V/A - "A Touch of Ass" cassette

Not a bad comp here featuring acts like A.P.P.L.E., AFFIRMATIVE ACTION, SFA, and more. Includes a variety of sounds and even some poetry. Pretty cool. (WG)
($4 to Bob Z., Artists and Writers Underground, 125 East 23rd St. #300, New York NY 10010)

V/A - "Black Brittle Frisbee" LP

A real variety pack of differing rock'n'roll styles. JOT reminds me a bit of BEEFEATER; MODERN VENDING will appeal to Minneapolis pop fans; SCRAMBLE GRIT has a DC-ish sound; DATURA SEEDS is Paul Mahern's (ZERO BOY and producer of this LP) current band; SLOPPY SECONDS turn in three more punk classics; RIGHT TO LEFT is a GIZMOS spinoff; and MIKE'S HOUSE is rocking folk. (TY)
(Hit City, 707 E. 54th St., Indianapolis, IN 46220)

V/A - "Failure To Communicate" split EP

Out of Massachussets come the CREEPS and ANGRY KIDS. The CREEPS rip it up on four songs, all done in a raw and energetic style that harkens back to punk's early days - a treat. ANGRY KIDS have a more modern HC sound with a bit of DC influence on their two longish tunes. Pick it up. (TY)
($2.25 to PO Box 2095, Quincy MA 02269)

V/A - "It Came from the Garage, Vol.2" LP

A really fun comp of Detroit area garage bands. Lots of grunge and great rock'n'roll beats. Features ELVIS HITLER, LOST PATROL, GORIES, ARTPHAG, ZOMBIE SURFERS and others. (TY)
(Wanghead Records, 19620 Wahrman Rd., New Boston MI 48164)

V/A "Just A Big Healthy Girl" cassette

Hot tunes from acts all across the globe, featuring DIRECT ACTION, SUBVERSE, OPINION ZERO, and more. Good sound quality, and 60 minutes of non-stop action makes this a righteous comp. (WG)
($5 to Flush Prods., PO Box 1050, Richmond CA 94802)

V/A - "Last Countdown" cassette

A mostly Mexican comp with MASSACRE 68, SOLUCION MORTAL, PAZUZU, HISTERIA, and DESECRATION. Sound quality is OK, material is energetic HC. Comes with booklet (all in Spanish). (WG)
(A$5 to Jesus Jimenez, Apdo. 37-481, 06603 Mexico D.F., MEXICO)

V/A - "One Of Them Thar Compulization Tapes" cassette

By golly, this sure is a good one! 23 bands performing 37 songs, all being in the realm of punk/HC. Varied but good quality, some examples of talent being FINAL WARNING, ACCUSED, CRUCIAL YOUTH, ANATHEMA. Great sampler! (RG)
(Donni Read, 1095 NW Selbo Road, Bremerton WA 98310)

V/A - "Pretend This Is Paradise" cassette

Half central California acts like ASSAULT, WIMPY DICKS, AK47, and more. The other half is world punk acts. Not bad 'tall. Half the profits go to the No More Censorship Defense Fund. (WG)
(Gadaffle Tapes, PO Box 867, Morro Bay, CA 93442)

W.T.G. - EP

A self-avowed "foodcore" release, these eight songs dwell on the ridiculous, dealing with burgers, being too hot, beer quests, bugs, and other important topics. Goofcore from WHOPPERS TASTE GOOD. (TY)
(7435 Hazelnut Dr #B, Hazelwood, MO 64042)

WALK PROUD - "Drug Free Youth" cassette

These guys have a tune called " Positive Hardcore" which pretty much tells the story: Clean punk and thrash with optimistic words about unity and the evils of drugs and alcohol. Pretty good. (WG)
($2 to 15617 Graystone, Norwalk, CA 90650)

WHEEZING MANIAC - cassette

Demented. "Lunkhead" is sorta normal, "Get In The Car" is spooky and scary, and "I Forgot the Hay" is amusing. I think psychotherapy is in order here. (WG)
($1 to 11636 Fuerte Dr., El Cajon, CA 92020)

WORKIN' MUTHAS- "Acid Rain" 12"

The Florida-based KML label has come out with yet another great punk rock record. Eight short, fast, energetic, catchy tunes from this Mississippi band, all delivered with tough crunchy guitars and super gravelly vocals. (DF)
(KML Records, box 9391, Pensacola, FL 32513)

YOU DAMN SKIPPY - "You Damn Who?" cassette

Chunk punk here, with a garagey edge. Lyrics cover vegtable soup, dumb stories, and more fun! (WG)
($1 to Rick Nielsen, 2532 Vana, N. Las Vegas, NV 89030)

ZOMBIE SQUAD - "Surfing with the Contras" EP

High quality melodic thrash here. Three of the tunes just rip, showing tight playing and lots of energy. The last is a speedy surf number that rocks too. Good debut. (TY)
(Anthrax Records, 25 Perry Ave, Norwalk CT 06850)

International/ International/ International/ International/ International/ International/

AGGRESSOR/LOUDBLAST - split LP

The first French speedcore release. AGGRESSOR has less speed and more tuneage, while LOUDBLAST has the speed, more wanking, and even falsetto screeches. Gore themes, with a bit of politics. (TY)
(APMC New Wave, BP 6, 75462 Paris Cedex 10, FRANCE)

ALPTRAUM GMBH - "When You Like to Know When..." cassette

Some sloppy drunken punk rock for ya, with both serious and silly lyrics. Fun, but not the sort of thing you'd listen to often. (WG)
($4 to Internet Tapes, c/o Martin Pick, Nutzenberger Str. 143, 5600 Wuppertal 1, W. GERMANY)

ANAL TERROR - "The Final Error" cassette

So-so hardcore without too much distinction. Competent musicianship, good lyrics, but just nothing special. (WG)
(Fido, Koraalzwam 50, 2403 SM Alphen A/D, Riun, HOLLAND)

BEARS - "Insane!!" LP

This is volume one of a "roots of punk" series, featuring Northern Ireland's BEARS. They put out two 45s in '77, one of which "bears" the name of this LP and rates in my top ten all-time punk list. However, that track on this live in '77 recording is nowhere near as electrifying. Decent, but not necessarily magic. (TY)
(Tigerbeat Records, ENGLAND)

BLACK UNIFORMS - "Horror Holocaust" cassette

Metallish, hard rockish HC with tweedle-dee leads. Lyrically, I don't know what's going on, but they do have a song called "Suck My Cock." (WG)
(HC Horror Records, Box 49, 57100, Nassjo, SWEDEN)

BLEIKU BASTARNIR - mini LP

Varied punk and pre-punk/post-punk styles. Two or three of the songs are fairly straight-ahead rockers with both 60's and '77 influences, while the others are more eclectic and slower-paced. (TY)
(Erdanumusik, Alfholsvegur 30 A, 200 Kopavogur, ICELAND)

BLIND AMONGST THE FLOWERS - "Dementia Americana" 45

A sexually offensive pic on the front (girl and gun mode), and an equally ridiculous essay on the back. Can't figure this band. But the music is like a demented PIL meets early GODFATHERS bordering on industrial pop with very catchy melodies. Quite good. (RS)
(Eyas Media LTD, BCM Tanelon, London WC1N 3XX, UK)

BRAIN DEATH - "Personal Affair" EP

Raging female vocals led this HC frenzy. Sounds like a slightly more metal version of the early COMES. Intense. (TY)
(AMI Records, JAPAN)

COLERA - "Alkmaar 7-3-87" cassette

As a tribute to their European tour, Brazil's COLERA releases this live tape of their solid, powerful punk sound. Production is very clear, making this one more than worthwhile. (WG)
(Tok Tok, Honthorstlaan 222, 1816 LP Alkmaar, HOLLAND)

CONCRETE SOX - "Whoops, Sorry Vicar!" LP

100% speedmetal for the SOX now, and it's pretty good, probably their most solid release. Sounding comparable to METALLICA and the ACCUSED, they have maintained their intelligent lyrical outlook, questioning religion, inequality, greed, oppression, etc. My only gripe is the slightly trebly production, but that's minor. This is swell! (WG)
(Manic Ears/Weasel, PO Box 1274, Manhattan Beach CA 90266)

CONFUSE - "Spending Loud Night" EP

You betcha! Awesomely weirdly produced noise thrash that just tears out your eardrums. Definitely insane. (TY)
(KWR, JAPAN)

CRAZYHEAD - "Baby Turpentine" 12"

Two fast tunes and two slow ones, both with a lot of guitar and beat, though the latter gets old fast. The poppy pair have a R'n'B based rock structure, sorta like DR FEELGOOD meets NOMADS on a so-so day. Plenty of potential, but lagging somewhere along the line. (TY)
(Food Records, ENGLAND)

EWINGS - "Move On" EP

Fairly light pop-punk, combining melodic strains of HUSKER-ish "mould" with '79-ish punk. Should appeal to a wider audience that usual, but nothing especially gripping. (TY)
(Herbe Scherbe Records c/o Florian Schuck, Raindorfer Weg 8, D 8500 Nurnberg 60, W. GERMANY)

FLOWER BUDS - "Love & Peace" cassette

No, they're not hippies, they play basic garagey punk and HC with socially oriented lyrics. Pretty good lyric book included. (WG)
(Tim Kulmann, Stolpstr. 21, 2400 Lubeck 14, W. GERMANY)

FRONT GUERRILLA - "Fight Back" EP

Speedmetal, slick production, female vocals, and unbearable listening. Ouch! (TY)
(Waterland Records, JAPAN)

GENERIC - "The Spark Inside" EP

A rather grungy and depressed-sounding 4-songer from this committed bunch, which could be due to the gruff vocals. Musically, punk and hyperthrash are their forte, and the words seem a bit more personal this time around. Slightly different that their previous releases, but good nevertheless. (WG)
(Box Flat Earth, Common Ground, 1 Charlotte Sq, Newcastle NE1 4Xf, ENGLAND)

GUDON - "Howling Communication" EP

Fast and hard punk, powerful as hell. Wild, chaotic and noisy, there's a real coherence to all six tunes, a sense of tightness in the midst of madness. Good shit. (TY)
(AMI Records, JAPAN)

HAPPY HATE ME NOTS - "Salt, Sour and Brighton/Inside"

Pleasant Aussie powerpop. The B-side is forgettable, but the A-side is much better than expected, owing to some rough edges left in the mix and some catchy hooks. It's not as strong as some of their earlier stuff, but it's a good tune anyway. (DF)
(Waterfront, P.O. Box A537, Sydney, NSW 2000, AUSTRALIA)

HYDRA - "Good Rock Bad Rock" EP

Early UK punk sound slightly updated with guitar overdubs. Four tunes, nothing exceptionally memorable. (TY)
(no address, JAPAN)

IB, SINGER - EP

A pretty peculiar band. While basing their music on '77 punk, they employ '70's rock guitar and eccentric arrangements that are partly amusing, partly nauseating -- mostly the latter. (TY)
(Kokima Records, JAPAN)

INHUMAN CONDITIONS - "Positive Or Dumb?" cassette

Very powerful HC with metallish influences and intelligent words covering war, capitalism, right wingers in the punk scene and more. Also includes a booklet whcih explains their lyrics further. Pretty damn impressive. (WG)
($4 to Bernd Backhaus, Am Schamberge 56, 4630 Bochum 5, W. GERMANY)

JUDEN SOCHI - "Voice of Fight" 8" flexi

High-powered and high-production '83ish UK style HC. Six tunes, all with good tunage and power galore. A bit too studied perhaps, but good listening nonetheless. (TY)
(Charge Records, JAPAN)

KYOJINBYO - "Black Currant Hard Coar" flexi

Really hot raging HC on the dozen tracks here. The vocals are distorted and sound hot, but there's no way the vocalist, "Margaret," is a female, at least not of any species I know. Ripping! (TY)
(Museum Records, JAPAN)

KRULL - "Coexist" cassette

Quick, rapid-fire thrash that is powerful, though a bit noisy. The slower bits, however, reveal a bit more melody and tightness. Not bad. (WG)
($4 to to Vincent Bouchard, 74 Rue Dunois, 75646 Paris Cedex 13, FRANCE)

LUL - "Inside Little Oral Annie" LP

Borrowing from early punk influences, early 80's UK postpunk, no wave, modern US hardcore, post-BUTTHOLES insanity and post-VICTIM'S FAMILY jazz, this combo rages. Fans of NOMEANSNO, KILLDOZER, etc, take note. (TY)
(Eksakt Records, Willem II Str. 37, 5038 BC Tilburg, HOLLAND)

MASS APPEAL - "The Bar of Life" EP

On the B-side, MASSAPPEAL show some real talent at crazed, frenetic HC in the DISORDER vein, with the rockish edges showing. The flip is a bit repetitive, but this is by and large a solid effort. (SS)
(Waterfront Records, AUSTRALIA)

NO CONTROL - cassette

Cool basic punk rock with words challenging the media, the military, leaders and more good garagey fun. (WG)
($4 to Andrew Heppinstall, PO Box 110, Whyalla, 5600 S.A., AUSTRALIA)

DIE PILSKOPFE - "Drunk With Fun" cassette

Early punk sounds with fun barroom singalong vocals. A total gas; you can almost see the beer spilling all over the place. (WG)
($3 to Intelnet Tapes, c/o Martin Pick, Nutzenberger Str. 143, 5600 Wuppertal 1, W. GERMANY)

SENTIMENTO INCONTROLABLE - "Les Divierte Asesinar" EP

This indie contains four longish tunes that range more into post-punk than punk. The guitar sound is too "pretty" for me, but the vocals have an edge, as do the lyrics (very politically aware, especially in terms of Argentine politics). Most tunes here are slow-to-medium, though they do sometimes gain third gear. (TY)
($6 to Arenales 747, 1638 V. Lopez, Buenos Aires, ARGENTINA)

16 B.U.H. - "Vad Har Vi Gjort For Fel?" cassette

Very solid punk and thrash with a hefty helping of innovation and originality. Sorta doomy, sorta metally, but all powerful. Includes a lyric book, but if you can't read Swedish, you're out of luck. (WG)
($4 to Mikael Karlsson c/o Spunk/ Fetvadd, Storgatan G1, 573 00 Tranas, SWEDEN)

SOGBLETTIR - 12"

A 3-song post punk release that relies on a heavy drum beat and loud guitar. Lots of power despite the chunky rhythm; decent listening. (TY)
(Erdanumusik, Alfholsvegur 30 A, 200 Kopavogur, ICELAND)

STUPIDS - "Jesus Meets the Stupids" LP

Tommy and Co. let loose with yet another excellent hardcore blast. Lots of production but lots of the basics as well, adding up to an A-1 release. Got a promo EP with mine, a white vinyl job that's fun as well. Funny-ass cover art on the LP. (TY)
(Vinyl Solution, 39 Hereford Rd., London W2, ENGLAND)

SWANKYS - "Five Star" EP

These prolific guys strike again, this time with four driving songs. Distinctive vocal style sets them apart, and as usual, their powerful classic punk kicks ass. (TY)
(KWR, JAPAN)

SYSTEMATIC DEATH - "Final Insider" LP

For the speedcore types out there, a non-stop barrage of tuneless thrash. Lots of it! (TY)
(Systema, JAPAN)

THUMPER - "Stop! Stop! Stop!" EP

A garage hell recording, which probably helps in this case. Very crude garage punk, just blasting out five tunes into the most basic recording device imaginable. (TY)
(Empty Records, Muggenhoferstr. 39, 8900 Nurnberg, W. GERMANY)

TRANSISTORS - "Mother's Pride" EP

Regulation mid-tempo English punk with hoarse, screamed vocals and football-chant choruses. Not earth-shattering, but competent. (DF)
($4 to Open Circuit c/o Steve, 111 Farmingham Road, Caterham, Surrey CR3 6LN, ENGLAND)

TREDJE KÖNET - EP

Great upbeat pop-punk that's comparable to WILMER X's good stuff. All-Swedish vocals, excellent sound quality, sing-along choruses, and melodic tunes. (AS)
(Rosa Honung Records, Tyskbagargatan 8, 114-43 Stockholm, SWEDEN)

Various Artists - EP

No title on this international release. The cover only indicates the bands: COLERA (Brazil), CIRCLE OF SIG-TIU and DUNKEL TAGE (Germany) and W.D.M. (Finland). One song each on this blue vinyl slab, all good, powerful studio tracks. (TY)
(WDM c/o J. Ehrstrom, Alholmsgatan 19, 68600 Jakobstad, FINLAND)

V/A - "A Vile Peace" LP

18 bands, most of whom are in the non-melodic thrash vein, contribute tracks to the theme of the world's ongoing warfare mentality. Included: CIVILISED SOCIETY?, ATAVISTIC, CHUMBAWAMBA, REVULSION, REST IN PAIN, DAWN OF LIBERTY, and lots more -- a veritable who's who of modern UK hardcore. (TY)
(Peaceville, P. O. Box 17, Dewsbury, W. Yorks WF12 8AA, ENGLAND)

V/A - "Another Bloody Noisy Punk Tape" cassette

Yeah, this is another bloody noisy punk comp, including acts from all around the globe, the standouts being SICK OF IT ALL, DROWNING ROSES, and THE INSTIGATORS. Good. (WG)
($1 to Tero Lehto, Kiverionkatv 12, 15140 Lahti, FINLAND)

V/A "From The Middle Of Nowhere" LP

A mixed bag of psych pop and pop punk, most of which is culled form previously released LP tracks. Includes SMARTIES, TRASHING GROOVE, CRETINS, FURY IN THE SLAUGHTERHOUSE, and more. (TY)
(Bad Records, Barsinghausenstr. 5, D-3013 Barsinghausen 13, W. GERMANY)

V/A - "Trust" flexi

This comes with issue #10 of Trust zine and has one song each by 3 of Germany's current crop of HC hopefuls. The EMILS play an ultra-fast tune, CROWD OF ISOLATED have a slightly slower but very powerful sound that rips, and JINGO DE LUNCH come on with a late-period AVENGERS sound. (TY)
($4 to Dolf Hermannstädter, Salzmannstr 53, 8900 Augsburg, W. GERMANY)

VICIOUS CIRCLE - "Rhyme With Reason" LP

A long LP by this Aussie band, who have a pretty well-developed sound, mixing different influences into their punk tunes without losing sight of their roots. Most noticeable is the guitar work, which really holds things together. Lyrically, they deal with both personal and political subjects in an intelligent, well thought-out manner. Good. (WG)
(Reactor Records, PO Box 623, Camberwell, Victoria 3124, AUSTRALIA)

VICIOUS RUMOURS - "Sickest Men in Town" - LP

Pretty run-of-the-mill oi. No real spark, just basic rock 'n' roll music and attitudes. (TY)
(Link Records, UK)

VULGARITY KIDS - 8" flexi

More hot Japanese stuff. This month's batch has been largely exciting, really raging, cut-loose HC and this one's right up there. A four song, one sided red 8" flexi that contains this warning: "This is disgusting music." (TY)
(Asia Records, JAPAN)

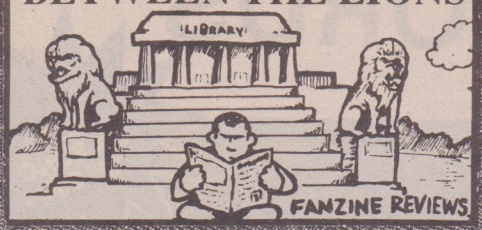
WAMPAKO JUNKIES - 8" flexi

The OPERATION IVY of Japan? These guys utilize a slightly ska approach to their punk and HC, a ragged but enjoyable edge. Four tunes. (TY)
(Ochiai, 2-25-5 Asagaya Minami, Suginami-ku, Tokyo-to, JAPAN)

WIRE - "Peel Sessions" 12"

Four tunes from early '78, in well-done (but a bit tones-down versions) from their studio releases. Still, this material (especially "I am the Fly" and "106 Beats That") is mandatory for those who can't find their first three 12" releases. (TY)
(Strange Fruit, UK)

BETWEEN THE LIONS



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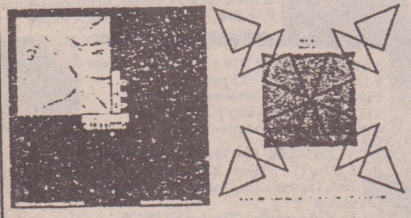

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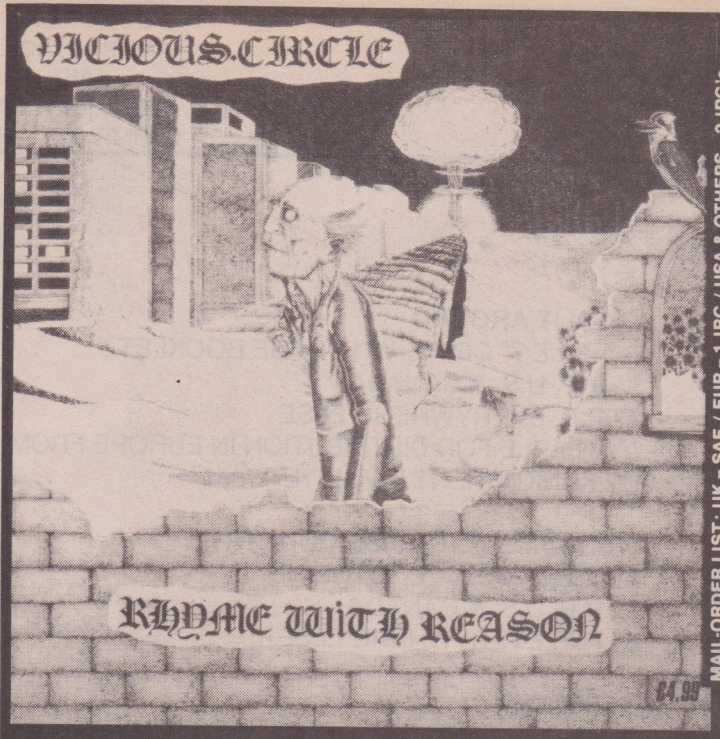

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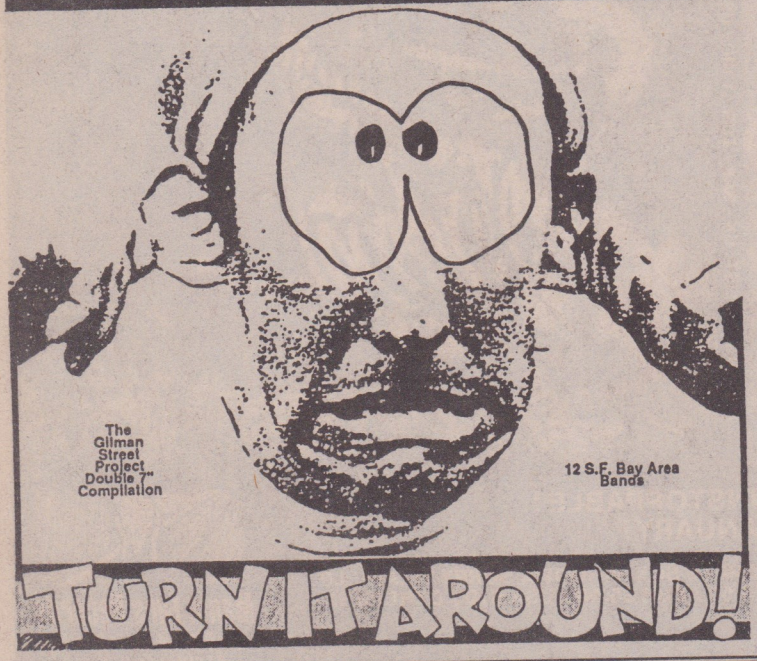

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COMING SOON!

Feb 12-April 2

It was decided at our last monthly meeting to return to the policy of no advertising of shows. This was necessitated by several shows which were extremely overcrowded (actually, we had to send many people home: sold out!), as well as by a concern that the place was turning into just another club, one where people came to see certain bands (mainly the "big name" bands, and that the whole idea of a community center clubhouse was going by the boards. What we will do is announce the dates of upcoming shows (see above), and tell you that the following bands will be appearing during the time period listed. Gilman St Warehouse is a democratically run project, and it was the desire of the membership who care enough to attend meetings (and who do most of the shitwork) to adopt this policy again, at least for the time being. If you attend Gilman but don't like this new (old) policy, you are encouraged to get involved deeper with Gilman, volunteer to work shows, and to attend meetings and get involved in the decision-making. Thanks. Here are the upcoming bands, in no special order: Youth Of Today, No For An Answer, Rabid Lassie, Unit Pride, Pillsbury Hardcore, Crimpshrine, Sins of the Flesh, Vagrants, Jolt, Moto-Stillbirth, Insanity Puppets, Capitalist Casualties, Cast Of Thousands, Mr T Experience, Stikky, The Offspring, Plaid Retina, Division, Frightwig, The Scab, Muskrats, Child Support. Hitch-hikers, Bedlam Rovers, Deliverance, Agression, Reason To Believe, Pitchfork, Infest, Side, Effect, Henry Kaiser, Wild Stares, Gravy Train, Rotting Humans, Tyrannicide, Public Interest, Criss Cross, Telemarines, Corrupted Morals, No Dogs, Misery, Social Disease, Beatnigs, Operation Ivy, Neurosis, Unit Pride, Vagrants, Tally-Hoe, Don't No, 647-F, Blasting Agents, Have-Nots, Bitch Fight, Victims Family, Stickdog, Crimpshrine, Raining House, M.D.C., Desperate Minds, Sweet Baby Jesus, Yeastie Girlz, Kuji Kari, Doughboys, Twitch, Decline, Scapegoat Lemonade, Shake, Dot 3, Spot 1019, Eskimo, Mice At Play, FongoMungo, McRad, Crash n Burn, Wig Torture, Social Disease, Danger Mouth, D.I., Frontline, Complete Disorder, P.O.W., Anxiety.

Special events: monthly meeting March 5, 8PM
record swap meet March 6, noon

RECORD COLLECTORS!!!
On Sunday, March 6, from noon to 3PM, the Gilman Street Project will host its first record swap meet. We are hoping this particular swap will concentrate on '70s and '80s records, especially punk and garage varieties. (although some '60s stuff is welcome). We'd like this swap to be a place not just for record dealers, but for casual and serious collectors as well. The price for a booth will be $7, and general admission will be just $1. Anyone interested in reserving a booth, please send in $7 (made out to MRR), and we'll send you an acknowledgement. We're especially interested in seeing people from outside the Bay Area take part, so those in Southern California as well as from around the country are encouraged to attend and bring their tradeables/ sellables. Also, we encourage labels to take part as well. Thanks!

SMALL LABELS & INDIES: MRR & Mordam are putting up the money to start a not-for-profit international mail order company for records, zines, etc, where all orders will be filled the same day and where everybody will be paid the day the money is due. Any truly independent is welcome to take part. More on this next issue, but meanwhile, send in a postcard to Mordam's address requesting more info. Locallly, anyone wanting to get involved in the formation of this co-op can attend meetings every Thursday at 7 PM at 4 Rodgers, San Francisco.